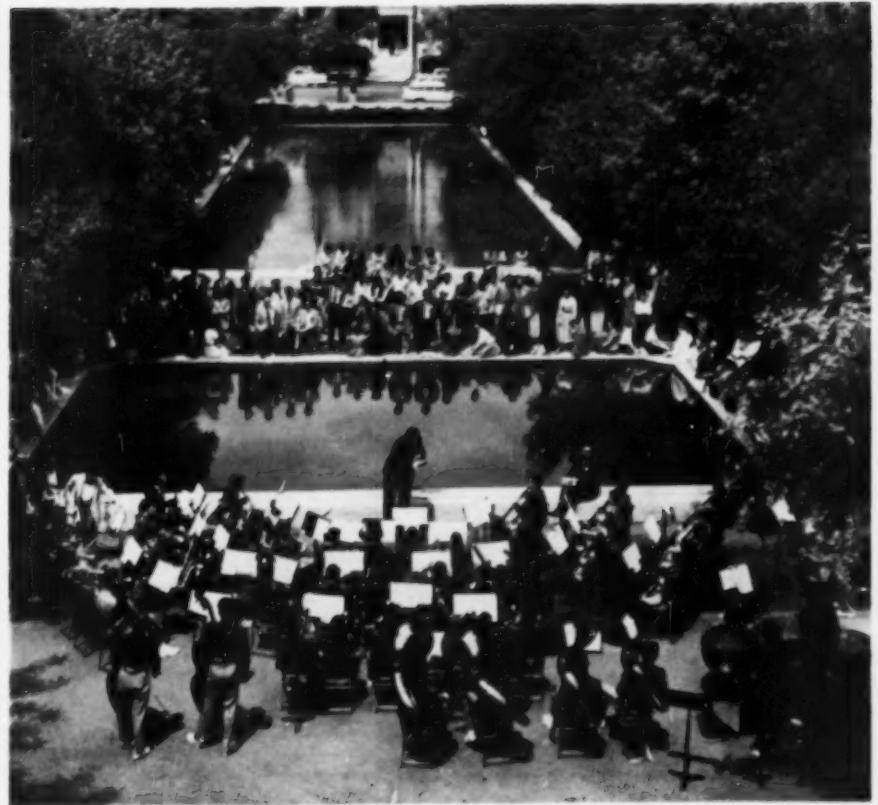


JUNE-JULY 1957

# Music Educators Journal



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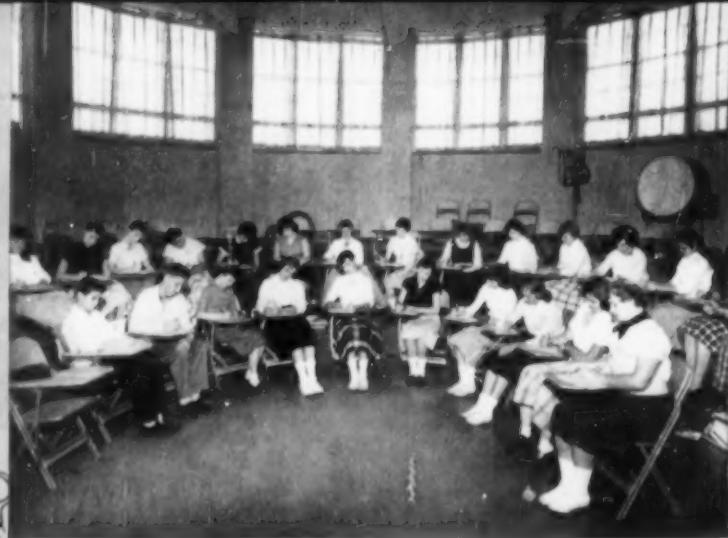
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June-July, Nineteen Fifty-seven

Page 1

# The Musician's Chair



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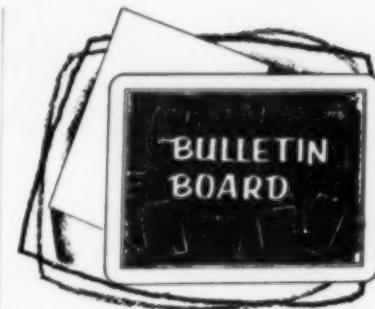
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**MENC—1958, 1960, 1962.** For your calendar, here are the dates and convention cities for the next three biennial conventions of the Music Educators National Conference:

March 21-25, 1958—Los Angeles, Calif.  
March 18-23, 1960—Atlantic City, N.J.  
March 30-April 4, 1962—Chicago, Ill.  
The MENC State Presidents' National Assembly will convene, in each instance, two days in advance of the dates above given.

**NAMM, CHICAGO, JULY 15-18.** National Association of Music Merchants 1957 convention will be held in Chicago, Illinois, with headquarters at the Palmer House July 15-18. Executive Secretary William Gard announces removal of the NAMM headquarters office to 222 West Adams Street, Chicago 6. Present headquarters are being vacated due to the sale of the building to a Chicago University.

**CHICAGOLAND FESTIVAL.** The twenty-eighth festival, sponsored by Chicago Tribune Charities, Inc., will be held in Soldier's Field, Saturday evening, August 24, 1957. The annual festival contests will open at 8:30 in the morning and will continue until mid-afternoon. The festival luncheon will be held Friday noon, August 23, at the Conrad Hilton Hotel. Spectacle feature of the Saturday night program will be a massed exhibition by 500 baton twirlers. Festival staff includes Philip Maxwell, Festival Director; Henry Weber, Musical Director; Edgar Nelson, Choral Director; Howard Stube, Instrumental Director; Stanley Johnston, Assistant Festival Director; Jack LaFrandre, Production; John Rieck, Director Vocal Contests; and Charles W. Boothe, Director Baton Contests.

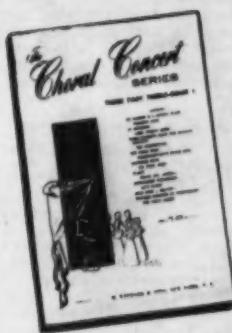
Festival reserved seat \$2.00 and \$1.50. Send check, payable to Chicago Tribune Charities, Inc., to ticket manager, 435 N. Michigan Avenue, Chicago 11, Illinois. Correspondence regarding participation or other matters pertaining to the festival program should be sent to festival director Maxwell, Chicago Tribune Tower, Room 468, 435 North Michigan Avenue, Chicago 11.



**NEA CENTENNIAL STAMP.** A 3-cent stamp honoring the Teachers of America was recently announced by Postmaster General Arthur E. Summerfield to be first placed on sale at Philadelphia, Pennsylvania, on July 1, 1957 during the Centennial Convention of the National Education Association. The printing of 120,000,000 of these stamps had been authorized.

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DAYBREAK	RISING SUN
DOWN AMONG THE SHELTERING PALMS	PALM TREE
DRUMS IN MY HEART	DRUM
FEIST FOOTBALL MEDLEY	KICK-OFF (Stick Figure Kicking Football)

(All American Girl—Down The Field—You Gotta Be A Football Hero)

FIVE FOOT TWO, EYES OF BLUE	FACE AND EYES
GOOFUS	SAXOPHONE
HAWAIIAN WAR CHANT	UKULELE
I'LL SEE YOU IN MY DREAMS	HEART
I'M AN OLD COWHAND	COWBOY HAT
IN A LITTLE SPANISH TOWN	HACIENDA
IT'S A GREAT DAY FOR THE IRISH	IRISHMAN WITH PIPE
JOSEPHINE	GIRL STICK FIGURE
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WHEN IT'S SPRINGTIME IN THE ROCKIES	SUN OVER MOUNTAINS
WHEN YOU WORE A TULIP	TULIP
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**PENINSULA FESTIVAL.** Music old and new from many countries will comprise the nine programs of the fifth annual Peninsula Music Festival, Thor Johnson, music director and conductor, to be held at the Gibraltar Auditorium in Fish Creek, Door County, Wisconsin, August 10th through 25th. Highlights of the 1957 Festival will be a special concert honoring Dr. Rudolph Ganz on his 80th anniversary, the second annual pilgrimage of the National Federation of Music Clubs. NFMC members from all over the country will attend the first week's concerts at Fish Creek, August 10-18. Members of the 42 piece Festival Orchestra, most of whom have played at Fish Creek since the Festival's beginning, are leading instrumentalists from eighteen major orchestras of the U. S. and Canada. Soloists are young American and Canadian artists.

The beautiful Fish Creek, Door County area was settled by Norwegian Moravians, among them the forebears of Thor Johnson, who, now in his tenth year as beloved conductor of Cincinnati Symphony Orchestra, began his musical career as a viola player in a high school orchestra.

**CHURCH MUSIC AND SCHOOL MUSIC.** What relationship is there in your community between the school music program and music in the churches? Is there planned cooperation between the church choir leaders and the school music department? Are members of school vocal and instrumental groups encouraged to participate in the organized music of their respective churches? Are members of the school music staff active in the music program of their respective churches? The Committee on Music in Churches of MENC Commission VII (Music in the Community) is making a study of this important community "carry-over" phase of music in the schools. You can help by reporting to the committee facts and experiences in your community. Write to Edward H. Hamilton, Chairman of the MENC Committee on Music in Churches, 3317 Orlando Street, N. E., Knoxville, Tennessee. Associate Chairman of the Committee is Kenneth N. Cuthbert, East Carolina College, Greenville, N. C.

**NEA CENTENNIAL SONG BOOK.** Prepared by the NEA Centennial Music Committee, this excellent selection of songs, useful for many occasions is headed by "Sail—Sail Thy Best Ship of Democracy" from Howard Hanson's NEA Commissioned Song of Democracy, which the composer dedicated to the MENC fiftieth anniversary and the NEA centennial. 32 pages. Pocket size, 15¢ per copy. 2 to 9 copies, 10% discount. 10 or more copies, 20% discount. Order from National Education Association.



**IDAHO LEI.** Guest music educator at a Northwest Conference session on "Music from Hawaii" was Dorothy K. Gillett, director of music, The Kamehameha Schools, Honolulu. She was met at the Boise airport by mainland friends and adorned with a lei composed of Idaho potatoes and daisies. Posed for Journal readers with N. W. President, O. M. Hartsell.



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**PIANO TEACHERS SEMINAR.** Maxwell Eckstein holds his first New York Summer Seminar on July 15 to 18, in the Carl Fischer Concert Hall. The well known teacher, lecturer, and writer will discuss his piano teaching method and others of his publications in the Carl Fischer Catalog from such standpoints as: making the piano lesson interesting to young people of today, selecting supplementary materials. Participating in an open forum on educational music will be Mark Nevin, Ada Richter, Henry Levine, and David Carr Glover. The Seminar will run for 4 days—Monday through Thursday, 10:00 A. M.—1:00 P.M. Admission is \$20.00 for the entire four sessions. Information and reservations can be obtained by writing to Maxwell Eckstein Summer Session, Dept. E, 165 West 57th Street, New York 19, N. Y.

**GRETsch MEMORIAL GIFT.** Gretsch drums and other percussion equipment have just been presented to the newly erected General Robert E. Wood Memorial Boys Club at 25th and Sacramento Streets on Chicago's west side. The instruments, valued at \$1,275, were a gift of the makers, the Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N.Y., in memory of William Walter Gretsch, president of the Company from 1942 until his death in 1948. Mr. Gretsch, a very popular member of MENC and the Music Industry Council, had been extremely active in Chicago Boys Club activities while manager of the firm's Midwestern branch in Chicago.

General Robert E. Wood, former Chairman of the Board of Sears, Roebuck and Company, upon his retirement in 1955, announced his intention to devote much of his time to the Chicago Boys Club because he considered the problems of the youth today to be the most important job on the home front. The General Robert E. Wood Memorial Boys Club was started with a contribution of \$225,000 by Sears, Roebuck and Company. This has been supplemented



by gifts from other firms and many individuals. The new \$900,000 club building is now finished, complete with gym, swimming pool, recreation rooms, club rooms, and several music rooms for individual and group instruction.

Of top professional quality, the Gretsch Broadkaster drums given to the Club are custom-built in the Gretsch Brooklyn factory. They have blue sparkle pearl shells, gold sparkle inlaid hoops and chrome plated metal parts.



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FINE INSTRUMENTS SINCE 1883

**UNESCO COMMISSION.** The U. S. National Commission for the UN Educational, Scientific and Cultural Organization will convene its Sixth National Conference in San Francisco November 6. Upwards of 1,000 people from Asia and the U. S. will assemble in the Golden Gate city for three days through November 9 to study means toward improved understanding and cooperation between Asia and the West. Delegates will be drawn from the 48 states. Observers representing various Asian nations will also participate in the meetings.

The Commission's efforts have given rise to the planned observation by nation-wide community organizations of "Asian Month." These groups have set November aside for the initiation of local programs designed to stimulate fellow citizens in Asian-American appreciation.

The 100-member National Commission, representing national voluntary organization and federal, local and state governments, serves to advise the U. S. on UNESCO affairs relating to its policies. Chairman of the Commission is Dr. John R. Richards, Chancellor of the Oregon State Board of Higher Education. His immediate predecessor was Willard E. Givens, Executive Secretary Emeritus of the NEA. MENC is currently represented on the Commission (1955-57) by Executive Secretary, Vanett Lawler.

**A PIPE.** The music theme from the motion picture "Saint Joan," produced and directed by Otto Preminger and released by United Artists; score licensed for public performance through BMI; recorded by Capitol Records, employs an unusual instrument—a shepherd's pipe. When the sound track was being recorded in London under the direction of composer Mischa Spoliansky, no professional musician could be found who was at home with this kind of a pipe. Search of European art circles finally turned up a performer in Bucharest, Roumania, behind the Iron Curtain. Special dispensation from the Roumanian government had to be secured before the man was allowed to leave for London, where his stay was restricted to two days—just long enough to perform his specialty for the sound track.



**THREE PAIRS**—Mr. and Mrs. John W. Beattie of Evanston, Illinois, Mr. and Mrs. Charles M. Dennis of Sonora, California, and Mr. and Mrs. Harold C. Youngberg of Oakland, California. Mr. Beattie is dean emeritus of Northwestern University School of Music. Mr. Dennis recently retired from his post as director of music education in the San Francisco public schools. Mr. Youngberg is director of music in the Oakland public schools. All three are currently members of the Editorial Board of the *Music Educators Journal*. According to the photographer, D. Sterling Wheelwright, professor of music and humanities at San Francisco State College, the picture was made on the occasion of the celebration arranged by friends when the Beatties landed in San Francisco on their return from a cruise in the Orient.



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**STUDENT CONTEST.** The New Friends of Chamber Music of Minneapolis and St. Paul is sponsoring a student competition for an original composition for a trio, quartet, or quintet. The prize is \$100. The contest is limited to graduate or undergraduate students of colleges, universities, conservatories, and schools of music anywhere in the United States. The composition should be an original work. Any combination of instruments will be acceptable. The contest closes August 15, 1957. Details and entry forms may be obtained by writing to: New Friends of Chamber Music, 3829 - 19th Avenue, S., Minneapolis 7, Minnesota.

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Awards: In addition to the honor of being selected the winner of the NATS Singer of the Year competition, cash awards will be: \$500 for the winner, \$100 second place, and \$50 third place. The winner of the competition has been promised auditions by the Metropolitan Opera Company of New York City, the Lyric Opera of Chicago, and the San Francisco Opera Company.

The contest is open to men and women singers (all voices) who have passed their twenty-third birthday and who have not yet reached their thirty-sixth birthday; who have studied with a member in good standing of the National Association of Teachers of Singing for at least a year before entering this contest. For full information address B. Fred Wise, 410 S. Michigan Ave., Chicago.

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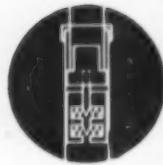
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**HARP SOLO.** The Northern California Harpists' Association announces the tenth annual competition. A cash prize of \$300.00 is offered for a harp solo or for a work for harp in a solo capacity with one or more instruments. Entries are to be sent by December 31, 1957, and to arrive no later than January 15, 1958, to Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California. The competition is world-wide. An entry fee of \$1.00 is asked for each work entered in the contest. A recording of the music is requested on platter or tape. In addition to the recording, an easily legible manuscript is to be submitted. There are no restrictions on the length or style of the work submitted; however, the harp part must be of solo prominence. Award decisions will be made during the month of January 1958. The judges will be a committee of harpists, who will know only the composer's pen names. Manuscripts will be returned as soon as the prize is awarded.

The 1957 award was won by George Frederick McKay, of the University of Washington and Oregon, for his Suite for Harp and Flute.

**KRONE SCHOLARSHIP FUND.** The Max and Beatrice Krone Scholarship fund for Creative Teachers of Art, Dance and Recreation, Drama, and Music in the Elementary and Secondary Schools has been established at the Idyllwild School of Music and the Arts, with credit through the University of Southern California. For the first season (summer 1957) this Fund provided for a maximum of ten two-week scholarships in each of four areas from which to make the 1957 awards:

(1) Art educators (teachers or coordinators) in either the Elementary or Secondary School Art Education Workshops. (2) Dance and Recreational Teachers in either the Contemporary Dance, Folk Dance, or Social Recreational Leadership Workshops. (3) Drama Teachers in the Drama Workshop and Laboratory, or the Workshop in Creative Dramatics. (4) Music Educators (teachers or coordinators) in either the Elementary or Secondary School General Music Workshops.

For these awards June 1 was announced as the 1957 closing date. Announcement of plans for the 1958 season has not been received at the time this issue of the MEJ goes to press. Interested persons should write to the Scholarship Chairman, Idyllwild Arts Foundation, Idyllwild, California.

**AMC ADVERTISING AWARDS.** The Equitable Life Assurance Society of the United States, New York, has been awarded first prize in the 1956 Advertising Awards Competition conducted by the American Music Conference.

The annual AMC Advertising Awards are for the effective use of musical themes in advertising of non-musical products, services or causes, as part of its program to extend the wholesome benefits of music. The winning advertisement, picturing a young man playing the trombone with a baby by his side, headlined "How to take the blues out of tomorrow," and the text described how Equitable life insurance can take the worry out of your future so you can relax—with "do-it-yourself" music.

Also receiving citations were Kenyon & Eckhardt, Inc., New York City, the advertising agency that prepared the entry; Denning Harvey, account executive; Edward B. Henderson, art director; and Louis Kraus, copy writer. There were two honorable mention citations and five more were judged exceptional. This year's contest, the seventh annual competition, drew a record number of eligible advertisements, totaling 422.

Entries were judged on the basis of their excellence as advertisements; the effectiveness of their use of music as a theme; and their contribution to advancement of public interest in musical activity. All advertising with a musical theme was eligible for the contest, except that used to sell musical products or services. (Prize ad on opposite page.)

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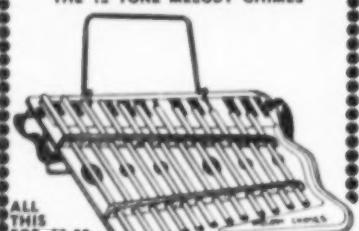
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## THE CHANGING SCENE

◆ ROBERT B. CUTLER, for several years assistant professor of music and organist at Lehigh University, Bethlehem, Pa., has been made acting head of the department of music, succeeding William H. Schempf, who recently became director of music at the U.S. Military Academy, West Point, N.Y.

◆ WILLIAM McKELVY MARTIN, manager of the Cleveland Orchestra for the past two years and former associate manager of Hollywood Bowl is now director of Brooklyn Academy of Music, a department of the Brooklyn Institute of Arts and Sciences. Mr. Martin succeeds Julius Bloom, who left the Academy in April, 1957 after 20 years of service, the last 16 as director.

◆ ARTHUR A. LANDERS, 26 years director of music at Phillips Exeter Academy was appointed in May, 1957, Lewis Perry Professor in the Humanities. The professorship was created by alumni gifts totaling \$300,000 in honor of Dr. Perry, Exeter principal from 1914 to 1946, now residing in Boston.

◆ PHILIP J. LANG, for the past five years Educational Director of Edwin H. Morris and Company, is now associated with the firm of Lawson-Gould Music Publishers, Inc., which was organized two years ago by Robert Lawson Shaw, conductor of The Robert Shaw Chorale, and Walter Gould (Shaw manager and brother of composer-conductor Morton).

◆ WILBUR J. PETERSON, formerly assistant professor of music at the University of Arizona, Tucson, is now associate professor of music education at Wayne State University, Detroit, Michigan.

◆ ROY M. MILLER retired in June, 1957, from the music education staff at Wayne University, Detroit, Michigan, after a distinguished career spanning 20 years at the University and a total of 31 years with Detroit's Public School System. Mr. Miller, as associate professor of music, has been teaching, conducting, adjudicating, and composing band and instrumental music in the United States and in Europe for nearly 40 years; was an Army bandleader during World War I and saw service in four major engagements in France; joined John Phillip Sousa's band in 1920 after two years of study at the Bandmasters' and Musicians' School in Charmont, France.

◆ R. BRUCE BRAY, former editor of the Oregon Music Educator and elementary music supervisor in the Ashland, Oregon Public Schools, has accepted, as of June 1, a position as assistant professor of music at Central Washington College of Education, Ellensburg, Washington, where his major responsibility will be elementary music education.

◆ EDWARD H. BEUMER, assistant superintendent, elementary and special education St. Louis Public Schools, who, under the rules retired last fall, has joined the staff of St. Louis University. Mr. Beumer was the efficient and highly appreciated directing chairman of the MENC Golden Anniversary Convention Committee—the fourth MENC convention in St. Louis he had served as an executive of the convention committee (1938, 1944, 1950, 1956).

◆ RECENT IMPORTANT CHANGES. Harriet Nordholm from Boston University to University of Miami. Max Kaplan from University of Illinois to Boston University. Don Malin from C. C. Birchard Company to Mills Music, Inc., N. Y., head of educational department. Nelson Jansky from Birchard to Allyn and Bacon editorial staff, music division. Weldon Hart from West Virginia Univ. to Michigan State Univ. as head of the Dept. of Music. Nilo W. Hovey from Butler Univ. to H. and A. Selmer, Inc., Elkhart, Ind. as Educational Director.

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- Désiré Defauw, former conductor of Chicago Symphony Orchestra, to be director of summer orchestras.

*Complete information on the Summer Session is available from the School of Music Office.*

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# To Keep the Muses Heard



**L. G. Derthick**  
U.S. Commissioner of Education

NOT SO LONG AGO I had the honor of being general chairman of the MENC Southern Division Convention Committee in my own hometown, so I know something of the activities of this organization and the contribution it has made to music and to the American way of life. I am privileged to participate in this golden anniversary celebration and in having this opportunity to congratulate you upon fifty years of most distinguished service.

Half a century of service! It is a time to look back as well as forward. Your thoughts must naturally go back to that small church at Keokuk, where the first music teachers formed this organization. There were sixty-nine of them. Now there are over 30,000 members. They began this great movement about the time of the San

Francisco earthquake—and need I add the obvious? When the first members met at Keokuk, man had barely conquered the air. The first flight of Kitty Hawk was only made in 1903. Now our pilots speak nonchalantly of a "24-hour world." In these past fifty years we have had the development of radio and television. We have lived through the golden twenties, the great depression, two world wars and the fighting in Korea. We are still waging the cold war against Soviet ideology and will be waging it apparently for some time to come. We are living in a brand new age of nuclear physics and automation—of spiralling wonders and increasing challenge.

AGAINST all this it is fascinating to go back to that first meeting in Keokuk and to some of the things they talked about. To take one or two at random: "High School Music—what its use, what its standing should be." "What should we expect of the music supervisors of the twentieth century?" "How shall we make music a required course of study in the schools of the state?" "What should the music course of study include?" The most striking thing about these topics is their unchanging pertinence. We are still talking about these same matters

This is the keynote address which launched the 1957 MENC Southern convention, Miami, Florida, April 26-30, climaxing event of the MENC Golden Anniversary Observance Year. Mr. Derthick, prior to accepting the post of United States Commissioner of Education, was serving his fifteenth year as Superintendent of Schools in Chattanooga, Tennessee. His opening statement refers to the lively and successful MENC Southern Division biennial meeting held in Chattanooga in 1953, with, according to MENC custom, the Superintendent heading the convention committee as general chairman.

today. The purpose of this convention is not, I have been told, to "swap bouquets and pat one another on the back." But to raise issues, and make suggestions for doing a better job. That is the spirit, of course, that has made MENC the force it is today. More power to it!

You who have led in the work of bringing music into the schools know the struggles and difficulties that have been overcome. The expansion of music education has been little short of fabulous. It is still growing vigorously—and it will grow while sound and spectacle hold their irresistible appeal, and while our concept of education calls for the mining and refining of all human talents.

What music can do for people and the right of all children to full and free opportunity to explore and develop their capabilities in the field of music is set out in your "Child's Bill of Rights in Music" and in the six-point goal MENC has set for the future. There is no longer any doubt about the place of music in our schools. It is now a recognized force—not merely for fun or entertainment and for the contribution it can make to the life of the community—but as a vital force in the whole educational process.

ONE of the best statements summarizing the general objectives of music education was printed in *The Bulletin* of the National Association of Secondary School Principals a few years ago:

Music education contributes to the development of citizenship by helping to produce an integrated personality; by teaching love of country, pride in its achievements, knowledge of its history, and a neighborly regard for the people of other lands through their music.

There is nothing new, of course, in the idea of education for citizenship. Over two thousand years ago music was part of the education of every Greek citizen. Plato taught that; "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul."

Still thinking along historical lines, and about the evolution of our literature, music and drama, I was fascinated recently with an old book by Professor A. S. Mackenzie, who taught English and comparative literature at the State University of Kentucky many years ago. Dr. Mackenzie discusses at some length the whole development of man's attempts to satisfy his aesthetic needs, and how primitive experiments in rhythm and song gradually developed into poetry and drama, and finally into narrative prose.

He also suggests that as men and civilizations mature, their needs increase to find satisfaction and expression in the arts. There has been, I am sure, a deep awareness of this among leaders in music education down through the years, and it had contributed to your many fine achievements.

REVIEWING the past history of school music, glancing over the broad current programs, and looking ahead at the future, one is struck by the growing demand for music and more music in the schools. I do not think this demand was fully appreciated until it was revealed in the meetings of the 1955 White House Conference on Education.

A great majority of the 180 discussion tables at the Conference recommended that "Schools should provide programs for developing creative powers of individuals in cultural and aesthetic fields." And that "Specialized instruction by competent instructors in areas of activity

reflecting American trends should be given, such as social and physical sciences, music, art . . ." The final White House Conference report in the chapter headed "What Should Our Schools Accomplish?" recommended specifically "Training in leisure-time activities such as music, dancing, avocational reading, and hobbies."

This report carries some other inspiring as well as thought-provoking material. For example:

The basic responsibility of the schools is the development of the skills of the mind, but the overall mission has been enlarged. Schools are now asked to help each child to become as good and as capable in every way as native endowment permits. The schools are asked to help children to acquire any skill or characteristic which a majority of the community deems worthwhile. The order given by the American people to the schools is grand in its simplicity: in addition to intellectual achievement, foster morality, happiness, and any useful ability. The talent of each child is to be studied and, so far as possible, corrected. This is truly a majestic ideal, and an astonishingly new one. Schools of that kind have never been provided for more than a small fraction of mankind.

It is indeed a majestic ideal—and what a challenging one at a time when we have the largest school enrollments in history combined with a shortage of teachers and classrooms in every section of the country.

While the White House Conference delineated our educational problems and our ideals, it did more, too. It showed a deep and increasing interest in education on the part of all citizens; since the conference, this interest has continued at local, state and national levels, and gives me great confidence in our ability to meet the challenges ahead.

Fifty years ago, the pioneers in music education had to fight hard to get music into the schoolroom. Music, many parents felt, was a luxury to distract children from the three R's and other more important courses in the curriculum. We recognize the place of music in general education today. We know its potency in shaping life and personality.

WHILE revelling in the "place in the sun" which music in the schools now unquestionably enjoys, some of us see a cloud on the horizon. We are embarked upon a new age of science—with the knowledge that our democratic freedom and the balance of world power may rest upon our ability to win a scientific race with the Communist countries.

The Soviets make no secret of the fact that they are going "all out" to train scientists, engineers and technicians. We are already under pressure to put greater emphasis on science training in our schools and colleges and we can expect the pressure to increase.

A student's time is limited, and in these days he needs to know more about more than his parents ever did. Increased emphasis in one area of study means that something has to give in another. The history of school music shows that it has tended to be questioned in times of curricular modifications—so there is understandable concern lest music be one of the subjects to be curtailed.

It would be ironic if we were so short-sighted as to allow the scientific achievements of the times to become destructive of the humanities. Yet there is a real danger of this happening. Science is vital to this complex nuclear age. The liberal arts are equally so. The arts, of which music is one, are the permanent purveyors of history from one civilization to another—only through the arts can education bestow an understanding of the thoughts, ideals, and aspirations that have motivated man in his

development, and must continue to motivate him. Such understanding is fundamental to the national welfare and to the welfare of the fast-shrinking world community. We must not stifle its full flowering.

TODAY, much is said and written about human relations. Music is without question one of the greatest unifying forces among people and among nations. The potency of its force is brought out most strikingly by Truman Capote in his account of the tour of the Porgy and Bess Company in Russia.

His story, written in a series of articles for the *New Yorker Magazine*, is now in a book: "The Muses Are Heard." The title is taken from the greeting given by the chief of the Soviet Ministry of Culture's welcoming delegation: "When the cannons are silent, the muses are heard."

The Russian people met the company in Leningrad with flowers—pathetic little bouquets like those made by a child. Members of the cast wondered where they could have gotten them in December in Russia.

At the premiere one Russian, asked if he was enjoying the play, replied:

I wish I had a ticket for every night. Powerful! I will never forget it. But the question isn't whether I forget, or what we old folks think. It's the young people who matter. It matters that they have new seeds planted in their hearts. Tonight, all these young people will stay awake. Tomorrow, they'll be whistling the music. A nuisance, humming in the classrooms. And in the summer, that's what you'll hear: young people whistling along the river. They won't forget.

This role that music can play in the international picture can be one of great inspiration to school music leaders. They feel a responsibility for doing a good job, knowing that the results are more and more on display for other nations—nations which lay great stress on cultural achievements.

THIS is a young country. Americans are proud of its industrial might and its economic strength. But until very recently we have been inclined to hide our light under a bushel in regard to the cultural contributions we have to offer. We are now, through various government and private agencies, seeking to dispel the impression held by many of our friends, and vigorously propagated by our enemies, that we are a materialistic nation, unconcerned with spiritual and cultural values. Wherever our jazz, theater, and ballet, our art exhibitions and choral groups, orchestras and bands have appeared, they have scored spectacular success.

Almost every other civilized country (and some not so civilized) has long recognized that the government has a proper interest in promoting the arts. This administration has repeatedly pleaded for encouraging the arts upon a national level. In his most recent testimony to Congress Secretary Folsom pointed out that this is "a demonstration of a nation's belief in its spiritual resources and creative destiny—and achievements in these fields represent one of the enduring criteria by which history appraises a nation."

There is considerable activity on Capitol Hill for a cultural center with an accompanying Fine Arts Commission to be set up within the Department of Health, Education, and Welfare. If these plans go through and Congress is ready to permit the Federal Government to encourage the arts as it has assisted other matters of

national concern, it will open a brand new era in educational opportunity. Our schools must be ready to give new impetus to broad new programs and to offer facilities for wider experience in creative expression.

YOU who are concerned with music education in the schools have much to think about. As Filson Young, the well-known British author and late program advisor to the BBC put it: "There are two souls in music; one universal and impalpable, the other individual and intimate." The one soul is as important as the other. How can you best help children to know and use them both?

The competition for student time is very great and performance programs are time consuming. How can time for music education be handled to allow time for other necessary activities?

New emphasis is being placed on education to meet the needs of the exceptional child—including the gifted, the "slow learners," the handicapped and the mentally retarded. How can you widen and enrich their musical horizons? How can music be used to release tensions and frustrations in children with adjustment and other emotional problems? What role can schools play in music education for adults—through night schools, summer classes? And so on and on the questions come.

Certainly the climate for progress was never more amenable. Round the clock radio and television, record players and tape recorders make music a constant background to daily living. The great musicians of the past could never have imagined the size of the audiences they enchant today. There is such a demand for music that many composers whose work was unknown in their lifetimes are now becoming famous. It is music, music, everywhere—on the highways, in homes and public buildings, even in the supermarkets. The public may get a lot of rock n' roll; but the opera and the classics are better known and loved than they have ever been.

The first industrial revolution brought about great prosperity and a vigorous flourishing of the arts. We are now in the process of a second industrial revolution—an age of computing machines that far outstrip the human brain, of nuclear power, space rockets, and earth satellites.

The boys and girls in school have a truly wonderful life ahead of them. They have more to enjoy and will have more leisure to enjoy what they have than mortals have ever known—if we can succeed in keeping peace.

AS you conclude the celebration of your golden anniversary, I would like to leave with you the thought that we stand on the threshold of a new golden age—a new renaissance, brilliant enough to outshine the glory of the past. Man has now the means to lift himself far above the struggle for mere existence. Will he use them for purely material gain? Or to raise the status and stature of mankind?

This depends upon how he implements the concepts of education—concepts that begin in the home, progress in school, and grow throughout life.

Man is the only creature to have spontaneously evolved poetry, rhythmic narrative, or impromptu song. We do not know the full story of the evolution. It is enough to know and to be thankful that the nature of man, through the grace of God, spurs him to make music and to keep the muses heard.

# The Elections

RESULTS of the 1957 MENC Division elections are given here. Each Division elected a president and second vice-president for the ensuing biennium—July 1 1957 to June 30 1959. The retiring president of the Division, by provision of the Constitution, automatically becomes first vice-president for the two-year term. The president is a member of the MENC Division Board, and is the Division's representative and chief spokesman in the MENC State Presidents National Assembly.

Each Division Board of the National Interscholastic Music Activities Commission elected a chairman and three others representing band, orchestra and chorus activities, respectively. These four, with the MENC Division president, form the Division's panel in the NIMAC National Board of Control. The chairmen of the six NIMAC Division Boards, with the NIMAC national officers, comprise the NIMAC National Executive Council.

## Eastern

*President*—William O. Roberts, Director of Music Education, City Schools, Wilkes-Barre, Pa.

*First Vice-President*—Richard C. Berg, Director of Music Education, Public Schools, Yonkers, N.Y.

*Second Vice-President*—Maurice C. Whitney, Director of Music Department, Public Schools, Glens Falls, N.Y.

*NIMAC Eastern Division Board*: Chairman—Henry P. Zimmerman, Roselle, N.J. Band Activities—Joseph Trongone, West Roxbury, Mass. Orchestra Activities—Ben Plotkin, Union, N.J. Chorus Activities—Marguerite Ough, Bay Shore, N.Y.

## North Central

*President*—William R. Sur, Chairman, Music Education, Michigan State University, East Lansing, Mich.

*First Vice-President*—W. H. Beckmeyer, Music Director, Township High School, Mt. Vernon, Ill.

*Second Vice-President*—Roger O. Hornig, Chairman, Department of Music, Public Schools, Wisconsin Rapids, Wis.

*NIMAC North Central Division Board*: Chairman—Roger O. Hornig, Wisconsin Rapids, Wis. Band Activities—Richard Ritscher, Dickinson, N.D. Orchestra Activities—Herbert Murphy, Lima, Ohio. Chorus Activities—E. A. Hill, Elgin, Ill.

## Northwest

*President*—A. Verne Wilson, Supervisor of Music, Public Schools, Portland, Ore.

*First Vice-President*—A. Bert Christianson, Central Washington College of Education, Pullman, Wash. (Mr. Christianson was elected to fill the vacancy caused by removal from the Northwest Division area of O. M. Hartsell, who otherwise, as retiring Northwest president, automatically would have become first vice-president for the 1957-1959 biennium.)

*Second Vice-President*—Elwyn Schwartz, Associate Professor of Music, University of Idaho, Moscow, Idaho.

*NIMAC Northwest Division Board*: Chairman—Elwyn Schwartz, Moscow, Idaho. (Northwest Division second vice-president, by established practice, is the chairman of the NIMAC Northwest Division Board, which interlocks with the MENC Division Board. Band, orchestra and chorus activities chairmen are appointed by the Board after the opening of the school year.)

## Southern

*President*—Earl E. Beach, Chairman of Music Education, University of Georgia, Athens, Ga.

*First Vice-President*—Polly Gibbs, Professor of Music, Louisiana State University, Baton Rouge, La.

*Second Vice-President*—Ernestine Ferrell, State Supervisor, Music Education, State Department of Education, Jackson, Miss.

*NIMAC Southern Division Board*: Chairman—Frank Crockett, Hattiesburg, Miss. Band Activities—Richard Feasel, Deland, Fla. Orchestra Activities—Eloy Fominaya, Monroe, La. Chorus Activities—William J. McBride, Bessemer, Ala.

## Southwestern

*President*—Aleen Watrous, Elementary Vocal Consultant, Public Schools, Wichita, Kans.

*First Vice-President*—Robert W. Milton, Director, Department of Music Education, Public Schools, Kansas City, Mo.

*Second Vice-President*—John T. Roberts, Director of Music Education, Public Schools, Denver, Colo.

*NIMAC Southwestern Division Board*: Chairman—Milford Crabb, Kansas City, Kans. Band Activities—Bennett Shacklette, Santa Fe, N. Mex. Orchestra Activities—Robert Fielder, Abilene, Tex. Chorus Activities—Ed Hatchett, San Benito, Tex.

## Western

*President*—Roy E. Freeburg, Professor of Music, San Francisco State College, San Francisco, Calif.

*First Vice-President*—Alex H. Zimmerman, Director of Music Education, City Schools, San Diego, Calif.

*Second Vice-President*—Robert Holmes, Chairman, Department of Music, Hollywood High School, Hollywood, Calif.

*NIMAC Western Division Board*: Chairman—Ronald W. Cook, Fresno, Calif. Band Activities—Dallin S. Nielsen, Tremonton, Utah. Orchestra Activities—Pat B. Curry, Sunnyslope, Ariz. Chorus Activities—Marjorie Dickinson, Las Vegas, Nev.

## MENC DIVISION PRESIDENTS, 1957-1959



WILLIAM O. ROBERTS  
Eastern



A. VERNE WILSON  
Northwest



WILLIAM R. SUR  
North Central



EARL E. BEACH  
Southern



ALEEN WATROUS  
Southwestern



ROY E. FREEBURG  
Western

# Music in the People-to-People Program

**G**OOD CITIZENS of the United States are by now at least aware of the purpose of the People-to-People Program, established by citizens at the suggestion of the President to develop a massive program of communication between Americans and the citizens of other lands—to create and maintain lasting two-way relationships from which international friendship and understanding can grow. The technique is direct, through people-to-people, as distinct from official government contacts.

This purpose and technique is rooted in the kind of faith our ancestors had in people—in their natural desire to live with other people in friendship and peace. This is the kind of faith that has made our nation a virile composite, embracing all nationalities, races, creeds; a mosaic of heterogeneous tastes and opinions in art, TV programs, cosmetics and millinery—and the haven of freedom.

It is the kind of faith exemplified by Senator Fulbright when he introduced his exchange-of-persons program after World War II. It is the kind of faith demonstrated by the Congress of the United States in stepping up the exchange-of-persons activities to the point where upwards of 50,000 students, teachers, technicians, musicians and others are now involved in a program initiated by our government—this, a program so richly rewarding that the President asked American citizens to increase it by *private* means a thousand fold.

The response was spontaneous. The People-to-People Foundation, Inc., was set up, with Charles E. Wilson as president. Committees have been organized and are at work—committees representing our Nationalities, Education, Foreign Affairs, Music and Fine Arts Committees; the Veterans, Youth, Handicapped, Sports, Medicine and Health Professions.

FOR every reader of the MUSIC EDUCATORS JOURNAL, especial interest attaches to the purpose and plans of the PPP Music Committee. This is an area where we are very much at home, because music educators individually and through their professional organization, the MENC, since 1941 have shown by their faith and works that they sincerely believe in the people-to-people approach to understanding and good will between and among peoples and nations of the world. This is an area of international relations where we have already proved there is much that music and music educators can do.

Here is a larger opportunity, opened up to us by the PPP Music Committee, of which Eugene Ormandy is

chairman, and the executive vice-chairman is the dynamic executive secretary of the American Symphony Orchestra League, Helen M. Thompson.

Mrs. Thompson said in a recently published brochure: "The Music Committee of the People-to-People Program is seeking to open avenues of international understanding and mutual appreciation through music. These avenues are envisioned as two-way streets for exchange of ideas and information, and in this undertaking every American who loves peace and freedom is involved. Said President Eisenhower in launching this gigantic citizen's program for peace, in September 1956, 'If the Program does become a two-way street, it should result in our learning more about other people as well as their learning more about us and, necessarily, our learning more about ourselves, our history, and our ideals. It [the People-to-People Program] reflects the belief that America can live as a good partner in the world with peoples of widely divergent cultural backgrounds who are trying to develop themselves peacefully in accordance with their own particular heritage.'"

ACTIVITIES are being undertaken by the PPP Music Committees in four major areas:

(1) Projects to be carried on in foreign countries which create and promote opportunities for direct contact of peoples abroad with the most significant and representative aspects of musical activities in the United States.

(2) Increased opportunities for foreign visitors to the United States to have direct contacts with all phases of United States music while in our country.

(3) Exchange of ideas, information, and personal experiences relating to music between peoples of the United States and those of other nations.

(4) Development of source materials of every kind necessary for successful realization of the projected activities.

What can you do? The PPP Music Committee tells you in the brochure referred to above, and outlines in readable and succinct fashion the projects of the Music Committee and what you and your friends, your club, church or organization can do to help implement the program. The first step is to be informed, and to be a source of information you are invited to write to the office of the American Symphony Orchestra League, Inc., which is the administrative agency for PPP Music Committee. Address: P. O. Box 383, Charleston, West Virginia.



# The State of Music Education

A. Verne Wilson

**T**HE *Utah Music Educator*<sup>(1)</sup> reports that an all-state high school chorus presented an impressive program for the Utah Education Association at its annual convention. The chorus numbered 395 singers and was recruited from 19 high schools in Utah. It was the largest and most representative group that Utah has had in recent years. Furnishing a fine chorus such as this one for the annual convention of the Utah Education Association was a fine service by the Utah Music Educators.

\* \* \*

Do you have definite convictions about contest judging? Most music teachers do have definite ideas about judging and in some instances about particular judges. All too often these ideas cannot be supported and only serve to point up the need for good objective data. The *Oklahoma School Music News*<sup>(2)</sup> outlines a study recently completed in Oklahoma which throws considerable light on judging practices in that state and which could serve as a model for similar studies in other states. This study compared the results of the district and state contests in the Spring of 1956. There were 5,329 district entries of which approximately 34 per cent received division I ratings. Of these division I winners approximately 37 per cent received division I ratings at the state finals. The report seemed to point towards a different standard of judging at state than at district level. Another conclusion was that throughout the state as a whole the large majority of judges are competent and do a difficult job with efficiency.

\* \* \*

THE Music Curriculum Committee of Cleveland Heights, Ohio, made a study during the past year to determine whether undue emphasis has been placed upon private lessons. The highly significant results of this study were published in *Triad*<sup>(3)</sup> (Ohio). Parents felt that music study was an essential element in their children's cultural education and whenever conditions and talent warrant it music studies should be augmented by private instruction. 57.7 per cent of 2,876 students in the Cleveland Heights junior high schools received some instruction outside of the public schools. There were 378 students receiving private instruction who were not members of any performing group. It was felt that this fact indicated that they were studying because of cultural

influence rather than because of pressure from the school music teacher. The study substantiated the Cleveland Heights school music teachers' contention that private lessons should not be a prerequisite for membership in any school music organization.

\* \* \*

Not more music teachers but more effective music teaching with more imagination, inspiration, and hard work is needed. This is the substance of an article written by Carl F. Hansen, Assistant Superintendent in charge of the District of Columbia Senior High Schools, which appeared in the *District of Columbia Music Educator*<sup>(4)</sup>. Dr. Hansen believes that it is up to the music educators to supply the self-help, the enthusiasm, and leadership necessary to bring the music program more rapidly to the level of the best. He feels that every music educator:

(1) Can always be an example of good musicianship so that he leaves the impression with students and parents that music does enrich and enoble. (2) Can communicate his enthusiasm for music to others. (3) Can work to build a program. (4) Is a curriculum builder. (5) Is a talent finder.

In short, the power is within the music staff to build an effective music program.

\* \* \*

MEMBERS of the Department of Music of the New Jersey Education Association have decided to recommend acceptance of the invitation of the Griffith Music Foundation to sponsor the appearance of a high school chorus in New Jersey with one of the nation's major orchestras. The work to be performed will be the St. Matthew Passion by Bach. The tentative date is scheduled for April, 1958. The chorus will number approximately 300 voices and will be chosen by careful recommendation and tryout from the secondary schools of New Jersey. The details for this performance were outlined in the *Official Bulletin*<sup>(5)</sup> (New Jersey). What an exciting prospect for the New Jersey students who will be selected to sing under the baton of the conductor of one of the major orchestras with that great orchestra itself completing the musical picture.

<sup>(1)</sup> *Utah Music Educator*, January, 1957. Jessie M. Perry, Editor, University of Utah, Salt Lake City.

<sup>(2)</sup> *Oklahoma School Music News*, February, 1957. Richard Brightwell, Editor, University of Oklahoma, Norman.

<sup>(3)</sup> *Triad* (Ohio), December, 1956. James H. Fry, Editor, Colorcraft Corporation, Solon.

<sup>(4)</sup> *District of Columbia Music Educator*, February-March, 1957. Vivian C. Douglas, Editor, 1900 Randolph St., N. E., Washington, D. C.

FROM THE CMEA News<sup>(a)</sup> (California) we learn that the first state conference of Nevada music educators was held in January at Tonopah, Nevada. Nevada leads all states in the Union percentagewise in membership in the Music Educators National Conference. The first issue of *Nevada Notes* was distributed. This new publication is edited by William Clark and Darrell S. Winters.

\* \* \*

ON WHAT BASIS do you grade your music students? Harold E. George, writing in the *Kansas Music Review*<sup>(b)</sup>, believes that there are several items which must be considered. He lists:

(1) Average daily grades based upon attention in rehearsal, observance of rehearsal routine, effort to improve, cooperation with group, attitude, attendance, and care of equipment.

(2) Playing or singing tests based upon individual work in the presence of the class at least once each grading period on scales or selected sections from materials studied during that grading period. Grades can be based on accuracy of tone production, quality, control, pitch, rhythm, diction or articulations, etc.

(3) Written tests on fundamentals. Besides giving another basis for the determination of grades this also serves as a clue to weaknesses within the membership of an organization which can be strengthened by better teaching.

(4) Attendance at public performance. Being present, on time, and in proper uniform or costume should be a requirement for the top grade.

(5) Marching (for band). During the marching season this item should come in for its share of the grade.

The author feels that while the use of these items is time consuming when determining grades, they do pay

off from the standpoint of pointing out to students their weaknesses, and they are also a protection to the teacher and administrator when parents cannot understand why their child gets only a "B" when he plays or sings "perfectly" at home.

\* \* \*

THE Tennessee Musician<sup>(c)</sup> tells of a fine community venture which resulted in the starting of a string program. Last Spring the Kiwanis Club of Marysville bought two violins, two violas, and two cellos, all three-quarter size, and arranged with the public schools to have the college string teacher, Miss Katherine Crews, start a string class in each of the two elementary schools. A music talent test was given in the fifth, sixth, and seventh grades at which time students answered a few questions about their interest in instrumental music. The Kiwanis Club rented their instruments at a small fee, several students found instruments at home or bought them, and the 45 minute classes which met twice a week got under way. During the summer a six weeks' string program, which included one individual lesson and one combined class lesson each week, was held at Marysville High School. At the present time these students are playing in the newly organized orchestra directed by Jack Connell.

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<sup>(a)</sup> Official Bulletin (New Jersey), March, 1957. Robert L. Youngblood, Editor, 217 E. High St., Glassboro.

<sup>(b)</sup> CMEA News (California), February, 1957. Alex Zimmerman, Editor, 4100 Normal Street, San Diego.

<sup>(c)</sup> Kansas Music Review, March, 1957. J. J. Weigand, Editor, Box 117, Emporia.

<sup>(d)</sup> Tennessee Musician, December, 1956. LaRue V. Pryor, Editor, 3 Canterbury Road, Clarksville.

## For the Good of the Order

AS THE official publication in the field of music education, the MUSIC EDUCATORS JOURNAL is obligated to bring important issues to the attention of its readers. These issues include not only those which are directly applicable to the program of music in the schools, but also those which apply more directly to the music teaching profession. From time to time it is important for us to look carefully at the general health and welfare of our own professional organization—the Music Educators' National Conference.

During the past year we have been celebrating the Golden Anniversary of the Conference, and we have directed much attention to the accomplishments of the first fifty years. As an organization, we have matured in many ways, and our influence in the field of education is considerable.

We face a period of time when nations are struggling for material power and advantage. This struggle will have its repercussions in the curriculum of the school with an increasing emphasis of mathematics and the sciences. It is our responsibility to guard against any trend toward a materialistic curriculum. We must continually work for a balanced education which will provide not only for the body, but for the mind and spirit as well.

Planning for the years ahead calls for vision and enterprise. With the intelligence and enthusiasm of our membership, working together through a strong Conference organization, we can establish and realize new objectives which would thrill the pioneer music educators of the first fifty years.

For some time members of the National Board of Directors, as well as the Division Boards, have been giving serious thought to the future, and there have been many discussions pertaining to organizational and operational aspects of the MENC as well as the educational and professional program for which our leaders are responsible. The Board of Directors and the Editorial Board have agreed it is desirable to ask members to contribute the benefit of their thinking to a sort of forum "for the good of the order." A number of members have been invited to express themselves about some of our growing needs in brief and candid statements to be published in the JOURNAL. The invitation is extended to all members to participate in what we are confident will prove an interesting and challenging symposium.

KARL D. ERNST  
Chairman of the Editorial Board  
Music Educators Journal



**O**N APRIL 17, 1958, "The Universal and International Exhibition of Brussels 1958" will open its many doors to the peoples of the world. The first World's Fair since the New York World's Fair of 1939-1940, it will run until October 19, 1958, and it is expected that more than 35,000,000 visitors will attend. The Belgian authorities will establish special bureaus to help visitors find accommodations.

More than 40 nations and a number of international organizations will participate in the Brussels Fair, which will occupy 500 acres four miles from the center of Brussels. The international organizations include the United Nations, the Organization for European Economic Cooperation and the Council of Europe. It will be the latest and greatest of the traditional international expositions held during the past 100 years, and will also be a bright window into the amazing and exciting new world of science and a new humanism—an era of man's greater understanding of his world and his opportunities for a fuller life.

+

In July, 1956, the United States Congress authorized United States participation in the Fair and provided for the appointment by the President of a Commissioner General to be in charge, under the Secretary of State, of all matters pertaining to United States participation. The Office of the United States Commissioner General is an official unit of the State Department. President Eisenhower appointed Mr. Howard S. Cullman Commissioner General on September 26, 1956.

The Fair has the enthusiastic support of all elements of the Executive Branch of the United States Government, which conceives the Fair to be an important forum for demonstrating the determination of the United States

to achieve and maintain world peace, and to further international good will among nations. Other countries also recognize the importance of the Fair as a platform from which they may express their own views of the future course of world history. It is particularly important, therefore, that the free countries utilize every facility at their

one-half acres. It was designed by a New York architect, Edward D. Stone, who was nominated for the commission by the American Institute of Architects. Among the structures designed by Mr. Stone are the Museum of Modern Art (with Philip Goodwin) in New York and the new American Embassy in New Delhi, India. The Pavilion will be 340 feet in diameter and 95 feet high. A theater to be built adjacent to the Pavilion will seat approximately 1,100 people. The U.S. site is between the sites of the Vatican and the Soviet Union. Construction of the project, to cost about \$5,000,000 began in March, 1957. The American section of the Fair will be based upon the theme, "A World View—A New Humanism," the theme chosen by the Belgian authorities for the Fair as a whole. It is emphasized that, over and above the interest of any individual exhibit, the United States Pavilion will attempt to show the broad sweep of American life, the living traditions of America, the multi-racial background of the American people, and their many different interests and activities, at work and at play.

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disposal to emphasize the proven benefits to their peoples of the freedom they possess.

The Office of the Commissioner General is working closely with other United States Government agencies to assure that this objective will be achieved through a visually dramatic exhibit that will include the high peaks of our technical progress, of the human welfare of our citizens, and of those elements of American culture that need most to be emphasized abroad.

The United States Pavilion will be a large, two-story circular building of shimmering amber-tinted steel columns and honeycomb plastic walls, set on a landscaped triangular site of six and

Since the Fair will be in no sense a trade fair, the United States Pavilion will not contain commercial exhibits by individual industrial firms. Rather, elements of American industry will be called upon to indicate their respective contributions to American life. These contributions will be integrated into a unified exhibit.

Two international art exhibits are planned by the Belgian authorities for the summer of 1958. One will cover the art masterpieces of all countries up to 1900 and the other, world art in the first half of our own century.

In addition, there will be smaller exhibits of American art alone in the

CONTINUED ON PAGE FORTY-ONE



## A Clarinet for Kathleen

For Kathleen the doors have opened wide on a wonderful new world...a world of exciting sounds, stirring rhythms and beautiful harmonies ...a world made richer and more meaningful through Music.

Kathleen's teacher wisely recommended an artist clarinet. Her rapid progress, her lovely tone and the pleasure she derives from playing have repaid that first investment many times over. To

Kathleen, her clarinet is a constant source of inspiration—an instrument that will bring forth her best talent for years and years to come.

Yes, Kathleen's is a future full of promise—thanks to Music, and the love her parents have shown in giving her the very best clarinet money could buy, to gain the very most from this wonderful new world.

This advertisement of the G. LEBLANC CORPORATION first appeared in 1952.—Reprinted by popular request.

# A Tribute To the Small Town Musician

Sylvan D. Ward

**A** GREAT part of our nation is made up of small towns, and much of the nation's music is affected in one way or another by music instruction given in the small town. Many of the music teachers in these communities live and die without having their important contributions given more than a passing mention in state and local papers. It is to these music teachers that I should like to pay tribute by focusing attention upon one person who might typify the small town music teacher.

John J. Brueggemann, born in Mt. Vernon, Indiana, was a violinist trained to play his instrument for a living. Similar to many musicians of the day, Brueggemann found his livelihood playing in the pit of a movie theater. This kind of work gave him his first introduction to a group of coal miners living in southwestern Wyoming. Rock Springs, a town of five or six thousand people in the early twenties, bristled with

hard-working immigrants who represented just about every nation in the world. Brueggemann hung up his shingle and soon had pupils. There had been theater musicians and violin teachers before him, but their efforts had not readily spelled success. Brueggemann was different. He had playing ability, teaching ability, and a sincere interest in making good music. Here was a town surrounded by sheepherders, bringing up children without musical education, except for the simple singing class instruction given in the public school. Brueggemann had something to offer. He taught, and saw early fruition of his efforts. As soon as he could afford it, he equipped his home with the latest model phonograph and recordings of the great artist performers. Students were invited to come in and listen. There were many conversations about music that was being taught and heard in other parts of the country. Discussion about the

great symphony orchestras in the east and middle-west were frequent. He played recordings and mentioned that some of the musicians who played in these orchestras came from very small towns in Europe and in America; that there was an opportunity for anyone who had an earnest desire to play, and that Rock Springs musicians were not exceptions. It was an inspiration to hear him spin yarns about the musical accomplishments in the great schools in Indiana and Illinois—states he knew so well.

Inspired students needed an outlet for their endeavors and Brueggemann knew that ensemble and orchestra experience was necessary for further growth. He organized small groups for ensemble practice in his studio, and in due time he produced the first symphony orchestra in Wyoming. It must have done his heart good to see nearly a hundred of his pupils assembled on a stage playing music of Schubert, Beethoven, and of course some von Suppé and Rudolph Friml. There were pupils whose feet did not reach the floor and oldsters who became young again because of their new-found joy in playing an instrument.



Rock Springs Orchestra in the middle twenties, which, under the leadership of John J. Brueggemann, grew to become the first symphony orchestra in Wyoming.

THE introduction of talking pictures took Brueggemann out of the movie theater pit, but by this time his teaching had grown to such proportions that he did not mind the financial loss brought about by the change. He often expressed his regret at not keeping up his practicing and playing on the violin. Brueggemann was given an opportunity to teach instrumental music in the Rock Springs public schools. This new experience conditioned him to the problems of instruction in the schools and enabled him to look without regret at the waning private pupil market. Neighboring towns invited him to teach in their schools.

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He traveled in his car many miles each week to several mining camps to give private lessons and conduct music programs in the elementary and high school buildings. The orchestra work stimulated great interest among young musicians, especially those in the string sections. Wyoming state contests encouraged violin soloists to enter the competitions each year. Brueggemann always had a violin student ready; he managed to produce eight first place gold medal winners, one for every year from 1923 to 1931. The National Federation of Music Clubs had an active group under the auspices of the Women's Club, and young talented musicians were given an opportunity to enter city, state, and regional contests. Brueggemann's students did well in these competitions, too. Many of the contestants, when they visited large cities and heard other musicians play, had a desire to continue their studies in large musical centers; Brueggemann helped them choose good musical colleges where further training could be taken. He took pride in losing pupils in this manner; and he never lost interest in starting a new student on the road to musical achievement. His teenage ensembles such as "Paul's Juvenile Syncopators," and "Alenius

Family Orchestra," traveled the Orpheum and Pantages circuit and entertained audiences throughout the West.

**J**OHN J. BRUEGEMANN still is teaching in his chosen town of Rock Springs, Wyoming. His pupils can be found in various cities, towns, and states. Some are playing in and conducting large orchestras, others are teaching music in colleges; still others are in different fields of endeavor but hold to music for the joy of a pastime. Yes, Brueggemann represents the music teacher of the small town in our United States; he is an outstanding contributor to the cultural life of young Americans who learn to play, sing, and love music. He is the Brueggemann of Rock Springs, but you who are readers of this article have your own Brueggemanns. Who will ever forget the small town musical activities of such great teachers as Will Earhart, Joseph Maddy, William Revelli, Clarence Gates, Paul Painter, E. C. Moore, Otto Kraushaar, Claude Smith, Paul Yoder, Frank Mancini, L. Bruce Jones, Adam P. Lesinsky, Carleton Stewart, David Hughes, Charles Righter, and many others? Their fame budded and flowered teaching in the small town. They made small communities

famous. Now they are making larger communities more important for having taught there.

A town should never get so small that it can no longer afford the services of a good music teacher. Towns can keep their fine music teachers by paying good salaries and fees, and by giving the teacher an appreciative tap on the back occasionally. Frequent, praiseworthy articles in the local newspapers, written by someone besides the music teacher, will bring abounding pleasure and encouragement to both teacher and pupil. The small community can be kept alive musically if the music teacher is given the kind of encouragement that keeps him interested in his music, his work, and his town. A teacher receives much personal satisfaction and joy from knowing that some of his pupils have become successful musicians, but he needs much more than this to keep him continuously interested in the musical life of the community in which he works. He needs the gratitude of the pupils and parents he is serving in the community.

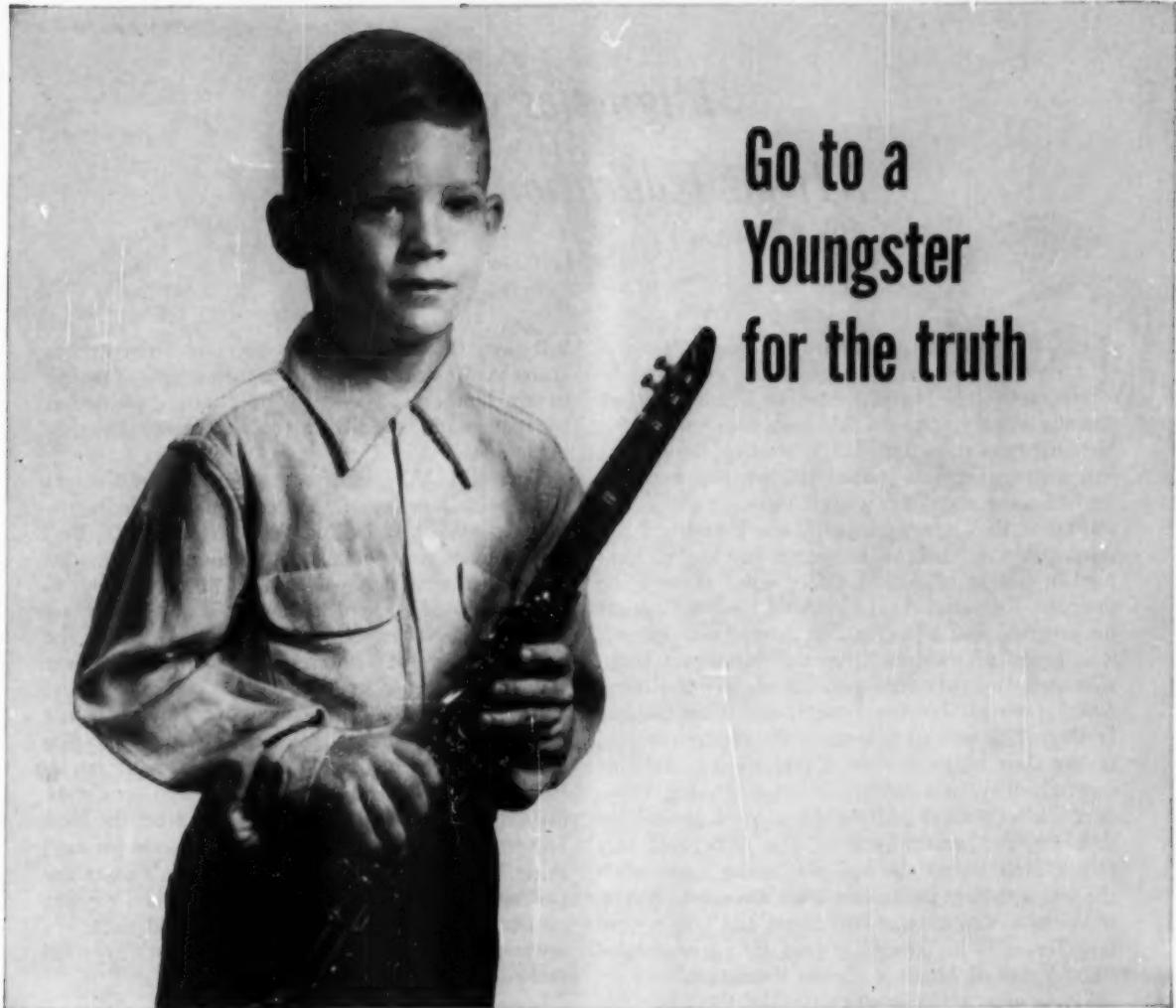
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Teacher of vocal and instrumental music at Chicago Teachers College, Mr. Ward is a choral director and assistant conductor of the Chicago Business Men's Symphony. His tribute undoubtedly voices the sentiments of thousands of musicians who owe their start in music to the music teacher in the small town.



MUSIC EDUCATORS OF THE DISTRICT OF COLUMBIA AREA held a housewarming and reception for the MENC staff on January 26. The picture was made in the board room of the new NEA Educational Center, after the group had inspected the MENC offices and made a tour of the building. In the group are MENC staff members and members of the Maryland Music Educators Association, Virginia Music Educators Association, and District of Columbia Music Educators Association. Conference members in charge of the arrangements were: Dorothy Baume, Jane Bigbee, Blanche Bowlsbey, Mary Cross, Vivian Douglas, Mary Kemble, Alma Rich, Lucile Squire, Reba Will.

Φ WHEN you come to Washington, be sure to visit our headquarters home. Indeed, many MENC members do not wait until "when" but just come to Washington to visit their office. And of course there is so much to see and do in the National Capital, that, whatever the initiating impulse, it is always worth while to spend some time in Washington. Remember, the latch string is always out at the MENC home—in fact, there are literally no latch strings or locks at NEA Education Center.



## Go to a Youngster for the truth

Admittedly, we're prejudiced on behalf of Bundy Resonite Clarinets. But, facts are facts: Bundys help your students learn faster and do more to help your bands sound better.

If we seem a bit too enthusiastic, you can easily check the truth of what we say. Simply ask those who do the playing—the youngsters themselves. They'll tell you Bundys are better, even though they won't know why. But *you'll know*, from the tone they produce, from the way the key action responds, from the almost instant improvement in intonation.

Obviously, such happy results as these are the reasons why more

bandmasters start their beginners on Bundys than on any other two brands combined. As we say, we're prejudiced, but the band directors who showed this overwhelming preference in a recent nationwide poll had no vested interests but the progress of their students.

Some of the features which make Bundy Clarinets best for you and your students are listed here. But, a trial is the real convincer. Your Selmer dealer will gladly supply one for you to test, without obligation. See him soon. Meanwhile, for some mighty interesting reading, mail the coupon for detailed information about all the Bundy features.

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# Vignettes of Music Education History

CHARLES L. GARY

JANE BRYANT hurried toward the Second Presbyterian Church in Saratoga, New York, on the afternoon of July 14, 1892. She felt a little surprised that she actually had been bold enough to come to this National Education Association Meeting, for she was only a struggling young piano teacher. But, now that she had come, she didn't want to miss any of the first session of the Department of Music Education. She slipped into the back of the church just as President Nathan Glover of Akron, Ohio, called the meeting to order. Reverend A. H. Trick of Saratoga opened the program with a prayer. She listened with interest to a group of children from the Saratoga schools, who sang two-part arrangements of *Mount Vernon Bells, America, Tenting Tonight* and *Now the Day Is Over*. She noticed how much the children seemed to like their music teacher, David Kelsey, and how carefully they followed his direction. During President Glover's short address she glanced around the audience, predominantly men. She recognized only Hosea Holt whom she had seen many times while she was a student in Boston. Then George C. Young of Wichita, Kansas, was introduced, and Jane noticed how fervently he seemed to read his paper entitled "The Value of Music in Public Education."

"It is almost like a sermon," she thought, "and probably better than some that have been delivered here."

When a discussion started, following the paper, Jane noticed that Mr. Holt and the others who took part seemed as engrossed and enthusiastic as men newly converted to a religion. She was particularly impressed by the remarks of Philip C. Hayden of Quincy, Illinois.

"What a long distance some of these men have come," she remarked to herself.

Then Mr. Glover was speaking again and she heard him say something about the first cellist of the Metropolitan Opera House Orchestra, who was also associate conductor of the Worcester Massachusetts Music Festival. She didn't catch the name and so, as the young man came out with his instrument, she leaned forward and asked the gentleman ahead of her, "Victor Herbert," he whispered. Mr. Herbert played Robert Schumann's *Traumerei* which Jane of course had played on the piano. She enjoyed it tremendously. This was a treat she had not counted on. Mr. Herbert announced that he would play *La Cinquantaine* of Gabriel Marie. When he had finished, Jane applauded so loudly that she wondered if she

had been responsible for the man in front of her rising to offer a resolution for a formal vote of thanks to Mr. Herbert. President Glover seemed pleased at the motion and called for a vote which was obviously unanimous.

Then a Mr. A. J. Gantvoort from Piqua, Ohio, was introduced and began to speak on "Music in the Schools—What It Is, and What It Ought To Be." Jane listened for a while and then found her thoughts drifting to what she would have to do to teach in the schools. She began to wonder if it was too late to go to the Normal School this summer. Before she knew it Gantvoort was through and President Glover was reminding the group of the session the next day, which was to include a paper by Mr. Hayden ("he's good," thought Jane), a discussion led by N. Coe Stewart of Cleveland, and a lecture demonstration by Benjamin Jepson of New Haven, who would be assisted by twelve seventh grade boys from the New Haven schools. "I wouldn't miss Mr. Jepson for anything," said Jane. She knew Mr. Jepson's name for she had sung from his *Music Readers* when she was in school. This was chiefly why she had come—to see and hear some of these men. *She hadn't expected to be converted.*



Nathan L. Glover was supervisor of music in the Akron schools for almost half a century during which time he compiled school music books, conducted institutes, and was most active in the organization of professional organizations of music teachers.

Philip C. Hayden, in addition to being a creative teacher at Quincy and at Keokuk, Iowa, was also founder of the early professional periodical, *The School Music Monthly*. He is most famous for having initiated the call to Keokuk in 1907—which resulted in the organization of the Music Supervisors National Conference (now the Music Educators National Conference).

A. J. Gantvoort was an active worker in the Music Education Department of the NEA. He was later associated with the college of Music of Cincinnati.

Benjamin Jepson, one of the early leaders in the profession, prepared and published the *Music Reader*, which underwent several revisions. He became an institution in New Haven, Connecticut.

George C. Young served as secretary of the Music Education Department of the NEA.

The importance of Holt and Stewart in relation to the NEA was the topic of the "Vignette" in the February-March, 1957, *Music Educators Journal*.

Jane Bryant is the author's invention.



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# Reflections

## The Golden Anniversary

IT WAS the hope of the Golden Anniversary Commission that the various local, state and national observance programs would result in stimulating public interest in music education, and quickening a general appreciation of the moral, spiritual, democratic and social values of music in American life. Various suggestions were made for planners of Golden Anniversary observance activities, such as public recognition of leaders in music education who have helped bring the MENC to its present position and influence, enlistment of support of the press, etc. Through all the planning of the Golden Anniversary year, it was the aim to dignify and stress the position of music in education and "to do our part toward arousing American people to declare their faith in American education and their belief in the importance of music and the arts in the development of citizens who will help to move freedom in the direction of peace and security for all people."

In these respects it was anticipated that the press and other media of communication would respond as disseminating agencies and public interpreters of the role of music education in the light of changing patterns of American life.

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The MUSIC EDUCATORS JOURNAL would like to review these aspects of the Golden Anniversary observance from the standpoint of school-community reports that have come to the headquarters office. Something will be done about this later on when there has been more time for study and evaluation.

A reflection—indeed, in certain respects, an epitomization—of the public response evoked by the observance is afforded by a single sample. This is a newspaper editorial inspired by an all-city music festival "honoring the Golden Anniversary of the founding of the Music Educators National Conference," presented by the Department of Music Education of the Kansas City, Missouri, Public Schools. The

festival was dedicated "To Mabelle Glenn, whose eminent leadership has played a remarkable part in the growth of music in the public schools of Kansas City, Missouri, and elsewhere . . ."

The editorial, which appeared in the *Kansas City Times*, Monday, May 13, 1957, is as follows:

### MUSIC IN OUR SCHOOLS

Back of the all-city public school music festival last Friday night at the Municipal Auditorium lies a story of interest not only to parents but to every citizen of the community. How did it happen that some 4,000 children of elementary and secondary school age could be brought to the concert pitch reflected in that performance?

Obviously there was no element of chance here. The massed choruses were not thrown together by youngsters who just happened to like to sing. These were voices carefully selected from a much larger number of students and diligently trained. The orchestras and band did not develop because a few children wanted to play various musical instruments in their spare time. Such organizations are only the end result of intensive group rehearsal, backed by long hours of individual practice.

What produced this youthful enthusiasm? The story goes back to the early 1920's, when Miss Mabelle Glenn was appointed director of public school music here. Her skill and vision transformed the teaching of music from the kindergarten to the senior year in high school. What had been routinely treated as a minor phase of education gradually became an exciting personal experience. Miss Glenn brought children into touch with great music finely performed by symphony orchestras, at first imported and then resident.

That was for the inspiration of high standards. But she also believed that "the best listeners are those who have made a little music themselves." And so came about those memorable performances in old Convention Hall, the direct predecessors of last week's giant concert. The important fact, however, is that the story goes on. Under Robert Milton, with invaluable support from the present superintendent of schools and a sympathetic Board of Education, the activity Miss Glenn started is being steadily expanded.

When Superintendent James Hazlett paid tribute to Miss Glenn and spoke of the importance of music in a well-rounded education, he was not indulging in platitudes. The quality of the ensuing festival dramatically bore out his words. Here were children in the process of adding a new dimension to their adult lives through a vital school program.

## The 1957 Conventions

IN EVERY measure the most successful of the fifty years they climaxed, the six 1957 MENC Division meetings afforded a significant composite of the half-century development of music education, and a forecast of what may be ahead. Thoughts on these points will be projected by the pictorial review to be presented in the next JOURNAL.

Meanwhile, a 1957 convention reflection is appropriate to the public relations theme of this page. This is from a letter to the executive secretary, written by the general chairman of the Northwest Convention Committee, D. C. DeBeaumont, Superintendent of the Boise, Idaho, Public Schools:

"... The Conference was a high light in Boise and will not soon be forgotten—a real lift; our teachers will be cashing in on it for many years. I believe such a conference has so many values to the cities where they are held that they should be passed around as much as possible; yet I cannot help expressing the hope that it will not be too long before NWMEC will be back in Boise.

"I have received literally hundreds of letters and notes from our staff and others who were in attendance. These reflect the feelings of all of us so much better than I could. I am passing some of the comments and quotes on to you. I also have letters from all of our principals regarding the Conference, and you will enjoy reading some of them too.

"Preparing for the Conference and carrying through to its completion was a lot of work for many of us. It was also a grand experience and a great lesson in school relations . . ."

Accompanying Superintendent DeBeaumont's letter were fifteen pages of quoted comments and copies of letters. The dossier constitutes an analytical post-convention survey of opinions, critical comments and suggestions from the point of view of the host city schools, teachers, students, and citizens. These reactions with similar reports from the other five 1957 MENC convention cities afford both satisfaction and challenge. They are reflections of what has been accomplished to merit the place in the educational program and budget which we and our employers believe warranted for music. The record is good thus far. There is much yet to be done—but the prospect is heartening.

### NEXT MENC CONVENTION

Los Angeles, March 19-25, 1958



## Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

Here is one suggestion for keeping happily busy—one which 27 million children and grownups are already following. They play musical instruments. Over half of them, 19 million, like the piano best with its wide range of beautiful, tonal harmonies.

If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"... if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "*The Parents' Primer*."

"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

young enough. And "play," not practice, is the word today. Piano teachers have discovered simplified methods that make fun out of the beginner's musical experiences. Your local teacher will be happy to tell you about them.

We urge you to make sure the piano you buy gives you everything a piano should. Compare the Acrosonic Spinet by Baldwin with all others before you decide.

Compare its exclusive *Full Blow* action, its lightning response. Compare its full volume—its magnificent tone. Then compare for beauty. The Acrosonic offers you a wide choice of handsome traditional and contemporary styles in the exact finish for your decor.

Visit your Baldwin dealer for a demonstration. He'll arrange financing, if desired. For your free copy of "*The Parents' Primer*," write now to:  
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(One of a series of new Baldwin advertisements appearing in *Ladies' Home Journal*, *Parents'* and other leading magazines...forcefully bringing to the attention of parents everywhere the important part music—particularly piano music—can play in molding the lives of children.)



ORCHESTRA photographs are so much alike that even a close look at the one reproduced here fails to disclose what distinguishes the group from most other community orchestras you have seen and heard. The unusual aspect is that, believe it or not, the picture shows a vacation scene. The rehearsal at which the picture was made was part of the program of a seven-day vacation assembly in August, 1956. Here, participants were members of civic symphony-type orchestras which comprise the Michigan Civic Orchestra Association. Some of the players are music teachers and semi-professional musicians, but most of them are hometown folk on vacation from their work as carpenters, machinists, clerks, stenographers, housewives, college and school instructors, radio operators and business men. In many cases husbands or wives came along and brought the children to enjoy vacation recreation in the area as well as to listen appreciatively to the music of the post-season program at the National Music Camp, the home of this summer vacation interlude for members of Michigan community orchestras.

Conductor and instructor at the 1956 Assembly sessions was Hendrik Essers, capable leader of the Washington (D.C.) Civic Orchestra. Sightseeing sessions were led by visiting conductors. Formerly of five days duration the assembly period was lengthened to seven days and part of each day was devoted to "instrumental workshops." A daily workshop session was scheduled for each major instrument or section of the orchestra under the direction of a recognized leader and teacher. Players in attendance profited and they carried back much of their new knowledge and inspiration to their home orchestras.

The entire facilities of the National Music Camp are made available to the Assembly. Pianos, harps, percussion and large instruments are at hand, as well as an immense library of all kinds of orchestra music publications. Formal rehearsal for the 100-piece orchestra is scheduled for three and one-half hours daily, with part of the period given to extensive sight-reading and the rest to preparation for the final concert. However, in such inspiring surroundings, the rehearsal is not long enough to satisfy the players. Smaller string and wind ensembles, drawing upon the generous

## Community Vacation Orchestra

Philip O. Potts

resources of the camp library, assemble during free hours and enjoy the re-creation of many well-loved compositions, or explore unknown works. In fact, it is about as difficult to persuade these adults to leave their music for other recreation as it is to pry the high school music camp young people away from their instruments and into swim suits or tennis shoes.

The various practice rooms and hotel areas are the scenes of considerable "Kleine Nachtmusik," to use the title of one of the numbers on last summer's final program. On one occasion, an ensemble, playing in a basement room of the hotel, forgetful of the hour and of the fact that the walls are far from sound-deterrent ("it is even well to think pretty quietly"), had to be persuaded by the hotel clerk to recess until the next day.

In earlier years, the Assembly was announced to and attended by Michigan players only. Since 1953, however, it has been open to players or officers of any orchestra or band in the United States, and the enrollment of out-of-state members is gradually building up. Enrollment fees and costs are kept to a moderate figure through the assistance of the National Music Camp. The week's instruction, use of musical equipment and supplies and of the extensive recreational facilities in the gorgeous Northern Michigan location cost only \$15 per player. Comfortable lodging and good meals, served cafeteria style, are furnished at a moderate figure, making the week's total cost small in comparison to usual commercial resort rates.

This assembly may quite possibly be the only one of its type in the country, but it is not the only occasion when personnel of the Michigan Civic Or-

chestra Association convene. Since 1942 the organization has ten times presented an all-state "Michigan Massed Orchestra Festival," consisting of a Sunday rehearsal and concert of 200 to 300 players from the various Michigan orchestras. Each year a different conductor—always one of national repute—is invited to lead the festival. The resulting performance always measures up to acceptable standards, but, in addition, it is a most unusual spectacle, a morale-builder, and a spine-tingling demonstration of the power of musical re-creation.

Festivals have been held in the Michigan State University Auditorium at East Lansing, in the Hill Auditorium of the University of Michigan at Ann Arbor, and in the Kellogg Auditorium at Battle Creek. Concert participants in the two last-named places are limited to the stage capacity of 200, but at East Lansing, where it is possible to use the auditorium floor instead of the stage, a 300-piece ensemble plays. The program to be performed at a festival is selected and announced to member orchestras about a year ahead of the event so that they can rehearse the music in their home sessions.

Still another activity of the Michigan orchestras is an annual fall conference, held in the home city of one or another of the member groups. This one-day workshop is aimed mainly at conductors and officers, but player members may also participate. Problems of programming, personnel, financing and other subjects important to civic orchestras are discussed.

Workers in the Michigan Civic Orchestra Association, taking stock of the progress of community music over the years in their state, feel that the organization has accomplished much. Civic orchestras, to succeed, must be able to attract alert, inspired and prideful players. The Association feels that its activities in promoting both morale and technical ability among Michigan orchestra personnel have contributed considerably to the state's reputation for leadership in the field.

[Note: The author, Philip O. Potts, Executive Secretary of the Michigan Civic Orchestra Association, was formerly manager of the Ann Arbor Civic Orchestra. Other officers of Michigan Civic Orchestra Association: President—Wayne Dunlop, Plymouth; Past President—Raymond Gerkowski, Flint; Directors—Roger Parkes, Battle Creek; Wilford Crawford, Midland; William Boyer, Ann Arbor.]

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# Recorders for School Use

Eugene Reichenthal

**T**HREE is today a persuasive movement to arouse greater interest in the recorder, a simple, flutelike instrument whose construction has not changed substantially since the twelfth century, and whose tone has been commended down through the ages for its purity and sweetness by such writers as John Milton, Samuel Pepys, and Sir Francis Bacon. Its literature is impressive. Bach, Handel, and Telemann are among the many old masters who composed for recorders, and now Benjamin Britten, Paul Hindemith, and many other contemporaries are adding their names to the imposing list.

It would be difficult to overestimate the height to which the prestige of this primitive instrument has risen overseas during the past few years. There are full-fledged music teachers in Great Britain who have qualified for their positions by majoring in the recorder at college.

The popularity of recorders in other countries is also something to consider. One of the principal manufacturers of instruments in London told me that his factory has been turning out one type of wooden soprano recorder at a rate of five thousand a week. Plastic recorders are being manufactured still more rapidly.

The widest use of the recorder overseas has been in the schools. While in England last summer I did some investigating with an eye to the possibilities of recorders in America. British schools were still in session when I arrived, and I was fortunate enough to receive invitations not only to visit classrooms but to attend an all-city elementary school concert, and to sit in on an exciting musical

competition among four divisions of a large boys' school at the junior-senior high school level. I also motored around to many quaint little rural schools in Berkshire with the county's music organizer, Robert Noble, to assist in choosing five children for local music scholarships.

Recorders figured so prominently on all these occasions and I was so impressed by them that I wound up my stay in England taking a summer course in recorder playing under Edgar Hunt, author of the six-page article on recorders in the latest edition of "Grove's Dictionary of Music and Musicians." Since my return I have started more than three hundred elementary and junior high school pupils on soprano and alto recorders.

**F**IVE years ago in an article on British school music I wrote of recorders as "nothing more imposing than the C-melody instruments we use in America." A few things I learned during my recent visit to England changed my mind. First, at the all-city concert of Reading elementary schools, where about forty nine- and ten-year-olds played three part music on soprano and alto recorders in a large hall, I was impressed by the pleasantness of the sound. It was very different from concert performances I have heard of pre-band flutes: not shrill, but rather like an ethereal pipe organ. Adjectives that could justly be applied are sweet, birdlike, mellow—words that the ocarina-like instruments would hardly bring to mind, similar as they may appear at first hearing.

Second, I was surprised at the virtuosity of some of the older children who

performed at the musical competition I attended. A recorder at a festival competition in America would be a rare sight; in England they were in the majority. One of the test pieces played most often was an intricate and very modern two-part invention by Michael Tippet. The adjudicator's comments, given verbally, were just as thorough as if the children had been playing orchestral instruments.

Third, I was impressed during my tour of the rural schools how completely the recorders have become a part of the total music program; I saw them everywhere. The latest vocal music series of text books, published by Oxford University Press, has recorder instruction and recorder descants on every few pages. Scholarships for musical training at the finest colleges in England, I discovered, can be earned on the basis of recorder playing.

Finally, while attending the recorder course with the idea of learning something useful for my pupils, I found that I was enjoying the experience enormously myself.

Some excellent performers were enrolled, many of whom had come to the course directly from a one-week convention of recorder players near London. Among them were Joyce Tadman, Honorary Secretary of the Recorder Society of Great Britain, some graduates of Trinity College of Music who had specialized there in recorder playing, and many teachers who are leaders of the field in their own localities. Obviously they were there more for recreation than for learning.

My own pleasure in playing with such a group, and in taking part in performing recent publications of some surprisingly charming and spirited music gave me new respect for the instrument that I had disparaged five years earlier.

**R**ECORDERS derive their name from an obsolete meaning of the word "record," to "sing like a bird". There are four kinds of recorders in general use: soprano, alto, tenor and bass. The soprano and alto are known in England as descant and treble. All recorders but the bass have a fully chromatic two octave range plus one note.

The soprano's range starts at third space C of the treble clef, but is written an octave lower. The alto, non-transposing, starts at first space F, and the tenor at middle C. The bass starts from F below middle C, but is written an octave lower in the bass clef. It has a range of an octave and a sixth.

The instruments, although in the two keys of F and C (there is also a smaller and more rarely used sopranino in F), are not pre-transposed as is the saxophone family. In going from a soprano to an alto, different fingerings must be used. The difficulty encountered in trans-



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ferring between the C and F recorders is quite similar to that met by the clarinet pupil who, in learning two separate registers, must play the C scale in the upper register as he played the F scale in the lower. The general feeling among teachers is that this is a satisfactory arrangement and no great obstacle to learning.

I have heard through British friends that two of the largest manufacturers of recorders in England, Dolmetsch and Schott, are considering sending their top men here to try to arouse in this country some of the enthusiasm that has spread so contagiously in their own. We might do well to consider some of the advantages of a wider acceptance of these instruments.

Foremost of the benefits is the vast amount of appealing music published for recorders, both original and transcribed. Everything published for tenor, alto or soprano recorders can be used to increase the repertory of such instruments as the flute, violin and oboe. These publications should be far better known here. Britten's "Alpine Suite" for three recorders is a gem, and although it is quite characteristic for recorders it would do excellently as a flute trio. Peter Racine Fricker, winner of a Koussevitsky Prize for a symphonic work, Lemox Berkely, Edmund Rubbra, and many other contemporary composers well known in Great Britain have works for recorders in print.

Booklets that sell for thirty-five cents each contain ten or twelve duets and trios by such composers as Mozart, Haydn and Purcell. There is an inexpensive album of melodies by Bach and another of melodies by Handel, tastefully arranged for recorder duet and piano. Lesser known old masters—Guillermus Dufay, Anthony Holborne, John Dowling, James Hook, and many others—have written little classics in this realm. All this music lies within the range of most treble clef instruments, and would be of value to anyone seeking to broaden a solo or ensemble repertory.

As an instrument to be taught in the school, the recorder has distinct advantages in certain situations. Since its status is that of an authentic musical instrument, it is more acceptable to junior high school pupils than some of the more limited pre-band instruments used in the

lower grades. A widespread recorder program in the seventh and eighth grades gives the instrumental teacher contact with many children he would not ordinarily meet, and affords him an opportunity to further the instrumental progress of children who, while they have not yet chosen to join, may still be valuable candidates for the band or orchestra.

A "RECODER SOCIETY" seems to be the logical extension of a pre-band instrument program, as helping to lessen the resentment among the many average pupils who begin with enthusiasm, find some difficulty at first, and then abruptly learn that the program has been dropped to give the instrumental teacher time to instruct the chosen few.

For teachers who wish to work into a string program there are newly published folios such as the Schott "My Violin Tune Book" by Freda Dinn, which parallels her "My Recorder Tune Book"; and there is an interesting selection of easy pieces for string orchestra and recorders.

There is much to be said for recorder playing among those already enrolled in the school's instrumental program. Two patent advantages are the additional practice in sight reading and the broad experience with types of music not generally encountered in band and orchestra.

Prestige at home is another important consideration. The recorder is coming to be regarded by adults as an aristocratic sort of instrument. There are parents who dislike the brassiness and flamboyance of a school show band, and who feel that there should be a more genteel performing group in the music program. Recorders may be a satisfactory answer in situations where a school orchestra is not immediately feasible. There is also a traditional concept, well worth preserving, of recorders as being excellent fun for the family to perform in consort. From this idea we have proceeded in our community to a thriving evening class for adults.

Here are a few points to consider in purchasing recorders. If possible, obtain an expert's advice; the variance in quality and price is unusually high. Be sure in any case to buy the baroque or English type of recorder (the one which requires the forked fingering for the fourth tone).



Recorder Ensemble, Central School District No. 6, Huntington, New York

The other type with what is called German boring employs a simpler fingering for the natural scale, but is unsatisfactory on certain chromatic tones.

Bass recorders are quite a bit more expensive than the others. It may be useful to know that a clarinet, by an easy transposition, may play bass recorder music in the chalumeau register.

A word of caution: recorders may in some cases be imported inexpensively from foreign countries with the payment of a small duty, but check with the customs officials as to the details. A minor infraction or misunderstanding may cause a delay of weeks and may furnish a memorable entanglement in red tape at the customs office.

One final consideration is worth keeping in mind. Recorders are easy for the lowliest amateur; they sound wistful alongside the concert flute; they are unfortunately dear to the hearts of arty people who relish their snob appeal. It is tempting, in short, for professional musicians to be condescending or even facetious about the little fipple flutes. Anyone so inclined would do well to remember that when Bach was born recorders had been popular for five hundred years. After a comparatively short breather they are back again and going strong.

Mr. Reichenthal is coordinator of the Music Department, Harborfields Central School, Greenlawn, New York.



### The First School Band

CILFON E. ALBEE's article in the April-May Journal on the first school band [Boston Farm and Trades School Band, Thompson's Island, Boston] was read with great interest and with deep appreciation of the facts. The founder and first director, John R. Morse, a Civil War veteran, was vice-principal of the Sherwin Grammar School in Roxbury (Boston) Massachusetts and was my instructor from 1886 to 1889. I had my first year of Latin from him.

A younger brother, Frank A. Morse, was principal of the Sherwin School. Both wore beards, were very good teachers of school music, and strong disciplinarians.

Before John R. Morse became vice-principal of the Sherwin Grammar School, as I recall my early days, he organized a band on Deer Island in which the "incorrigibles" were soon brought under the spell of his personality and music. Back of his apparent stern countenance there was a deep human understanding and rich sense of humor.

I am personally glad to see that this well-deserved recognition of J. R. Morse's contribution to music is being brought into proper focus—and that it was my good fortune and privilege to have come under his tutelage.

—ARTHUR G. WAHLBERG, Professor Emeritus Fresno State College (Sherwin School Graduate, class of June, 1889. Born in Boston, June 6, 1874)

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H.R. 3514 by Congressman Frank Thompson, Jr. (D. N.J.).

H.R. 1089 by Congressman Emanuel Celler (D. N.Y.).

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"These bills do not request subsidies for the arts and require only modest appropriations for administrative expenses.

"Effective international use of the arts is a permanent policy of our country, but the United States lags behind thirty-eight nations in considering the development and enjoyment of cultural resources a matter of concern to the government. As work days shorten and life expectancy lengthens the arts will play an ever more important role in the lives of our citizens.

"We urge that this legislation be favorably considered and enacted by this session of Congress."

+

Among the four hundred signers of the appeal to Congress, more than fifty are listed as representing music.\*

Other areas of the arts represented by the signers are drama, dance, literature, architecture and design, painting, sculpture, graphic art, photography, motion pictures, radio and television, art museums and art schools, art critics and editors, universities and educational organizations, and other distinguished citizens interested in the arts.

JOURNAL readers who wish further information regarding the proposed bill on behalf of the arts and the activities of the National Council on the Arts and Government, and who wish favorable Congressional action, should address the National Council on the Arts and

S. 1716 by Senator H. Alexander Smith (R. N.J.), cosponsored by Senators James E. Murray (D. Mont.), Irving M. Ives (R. N.Y.), Thomas C. Hennings, Jr. (D. Mo.), John Sherman Cooper (R. Ky.), and Jacob K. Javits (R. N.Y.).

S. 930 by Senator Hubert H. Humphrey (D. Minn.), cosponsored by Senators Paul H. Douglas (D. Ill.) and Jacob K. Javits (R. N.Y.).

H.R. 6374 (identical to S. 1716) by Congressman Stuyvesant Wainwright (R. N.Y.).

H.R. 6642 (identical to S. 1716) by Congressman Edith Green (D. Ore.).

\*Maurice Abravanel, Rose Bampton, Samuel Barber, S. L. M. Barlow, Floyd G. Blair, Theodore Bloomfield, Percy W. Brown, John Brownlee, Robert A. Chaote, Norman Dello Joio, Leonard De Paur, Willard Feijar, Arthur Fiedler, Rudolph Ganz, Ita Gershwin, Boris Goldovsky, Vladimir Goloschmann, Howard Hanson, Guy Fraser Harrison, Margaret Hillis, Helen M. Hosmer, Edwin Hughes, Thor Johnson, Henry Kaiser, Milton Katims, Mrs. Serge Koussevitzky, Josef Krips, Vanett Lawler, George London, Robert Milloni, Howard Mitchell, Dimitri Mitropoulos, Douglas Moore, Charles Munch, Patrice Musnel, Eric Oldberg, Lily Pons, Murice Rahm, Fritz Reiner, Regina Resnik, Hans Schweiger, Robert L. Shaw, Boris Sokoloff, Henry Sopkin, Eleanor Steber, Rose Stevens, Reginald Stewart, Polyna Stotska, William Strickland, Gladys Swarthout, George Szell, Blanche Thebom, Luben Vichey, J. F. Williamson.

Government, attention of Mr. Lloyd Goodrich, 22 West 54th Street, New York 19, New York. Communications regarding the specific bills that have been introduced can be addressed to the sponsoring Senators and Congressmen at the Senate Office Building or House Office Building, Washington 25, D. C. And of course, interested music educators and their friends who favor Federal recognition of the arts will make direct contact with their own representatives on Capitol Hill in Washington.

### Brussels Fair

Continued from page twenty-four

United States Pavilion, and these are now being planned with the help of a Fine Arts Advisory Committee made up of eminent museum directors from various regions of the United States.

An extensive program of typically American drama, music, dance, and the other performing arts is being planned for presentation in the theater adjacent to the United States Pavilion, where America's finest performers will act, dance, and play their way through the whole wide range of American theater arts and entertainment.

+

Plans for an international youth music festival to be held have been announced by Marcel Cuvelier, Secretary-General of UNESCO's International Musicals Council. Sponsored by the Jeunesse Musicales de Bruxelles,\* of which Cuvelier is founder, the festival will begin on July 13 and run through July 20, 1958. Mr. Cuvelier says all countries taking part in the Fair have been invited to participate. It is stated that the week's activities will be highlighted by a series of evening concerts to be given on the fairgrounds, and twenty members of each participating orchestra will join in one large orchestra for a final concert on the last evening of the Fair.

Performing groups will be professional or near-professional to a large extent, with the possible exception of some of the participants in the youth orchestra festival mentioned above. However, if outstanding music education groups are interested in going to Brussels, paying their own expenses, they can receive information about the possibilities of appearances at the Fair from Miss Marcella Cisney, U.S. Department of State, the Office of the Commissioner General to the Brussels World's Fair 1958, 45 Broadway, New York City.

\*The Jeunesse Musicales de Bruxelles, an affiliate of the International Federation of Musical Youth, was established in 1940 and has a membership comprising musical organizations in eighteen countries. Its primary aim is to foster better understanding among the youth of all nations through music. In recent years, it has been responsible for annual festivals of youth orchestras under the direction of such eminent conductors as Igor Markevitch, Paul Hindemith, and Hans Swarowsky.



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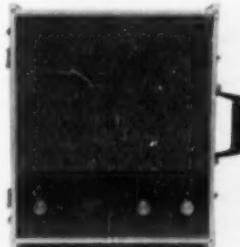
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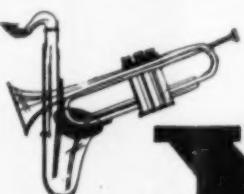
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## Jazz in New Orleans

EDMUND SOUCHON

AS WE ALL KNOW, jazz has been the subject of bitter controversy. It has been denounced from the pulpit on the one hand, and derided by classical musicians and critics on the other. Contrary to what one might expect, I am not offering an apology for jazz, nor am I a crusader dashing into battle with banners waving and armor shining to defend it. My desire is to share the pleasure I have derived from looking just beneath the surface of the music, and the result of searching for the deeper meanings of the music through phonograph records and through reading.

A record collection begins innocently enough. Mine began somewhere in the late "teens" of the century. At first, it was confined entirely to so-called "hot records." Gradually, almost imperceptibly, I began to find folk music and songs of the deep South increasing in numbers in my collection. Only a few steps were then necessary to plunge headlong into ethnic recordings which touched only remotely upon jazz. The records sought became more and more difficult to find, especially because they now leaned to recordings which had been made in Africa.

I hardly suppose that it is necessary to say that long before this stage of record collecting was reached, it was found essential to do a bit of collateral reading. This led into a much deeper study of early Louisiana, and especially of old New Orleans. Also, the subject of slavery became a "must" in my reading.

Such rare periodicals as *The Century Monthly* of 1885, 1886, and 1887 were found, as well as a fabulous book by B. H. B. Latrobe (who was probably the most versatile of New Orleans'

early historians). His notes on our "Congo Square" and the early instruments and music of the slaves has proven invaluable in my research. (Latrobe might also be classified as a splendid architect, an artist, a musician and musicologist, and finally an anthropologist of great merit.)

It is a basic fact that many of the American Negroes are descended from imported slaves and their descendants. It is seldom realized, however, that much of what is now called "jazz" is linked to or traced directly from the music which stemmed from these people. Certainly, their music affected jazz and influenced it very deeply.

Let us touch briefly on some dates that are pertinent in unfolding the history of jazz.

1619—The first slaves were brought to America (Jamestown, Virginia) by Captain John Smith.

1720—Slavery was made "legal" in Louisiana. (Both these dates are comparatively late, as Haiti, Cuba, Jamaica, and Puerto Rico already had slaves since the year 1562.)

1808—Slavery was declared illegal in America—yet within the next fifty years some 2,500,000 slaves were landed on our shores!

1864—The last slaves were brought to America.

1863—Emancipation (almost exactly coincident with the beginnings of jazz).

+

What is known as the "drum language" is usually thought of as a sort of Morse Code. This is entirely false. The drums were actually used to imitate their own speech, and such perfection was attained in the use of these drums that inflections on individual



♦ JAZZ AT THE MENC could very well be the caption for this picture. It shows a scene following the session on "New Orleans Jazz" included by President Wiley Housewright in the program of the 1953 MENC Southern Division Convention at New Orleans. The speaker was the author of this article, Dr. Edmund Souchon, president of the New Orleans Jazz Society, whose lecture was illustrated with musical examples by Sharkey's Knights of Dixieland. Here Mr. Sharkey himself is entertaining the overtime crowd, whose reaction you can judge from visible expressions. The organizing chairman of the session, Leonard Feist, then a member of the Music Industry Council Board, is standing in the right background.

syllables were obtained. That this was used as a means of communication was well known to the slave owners, and so drumming was absolutely prohibited from 1619 to 1864—a span of approximately 250 years. However, in spite of the ban, some 150 major uprisings occurred in cities spaced many miles apart, and timed to take place on exactly the same day and at the same hour. It is also interesting to note that a drum of large size, made in 1728, is on exhibition in the British Museum. All these points are made in order to show that the art of drumming—although absolutely prohibited—continued to flourish in the colonies.

As a means of diversion and amusement in New Orleans, the slaves were permitted to assemble, usually on a Sunday, in what was known as "Place Congo" (Congo Square, now called Beauregard Square). Hence, they could indulge in their music, their dancing, and their songs and chants. This continued until the late 1880's.

Their instruments, so historians tell us, consisted of large drums fashioned out of hollowed logs with the tanned skins of animals stretched over the ends. These were beaten with the thigh bones of animals. Smaller drums, corresponding to our snare drums or "kettle" drums were made from the hollow stalks of the large-size bamboo. These were called the "Bamboula," and from this drum came the name of a dance, the "Bamboula." Empty kegs, barrels, and anything which made a sound when struck were made use of. Other "instruments" consisted of rattles made from the dried heads of the horse or mule, with the teeth still hanging loosely in their sockets. A heavy metal key was drawn over these to produce a different sound. The voices of the singers, of the musicians, and of the dancers themselves also blended into a savage cacophony. Very much in evidence was the "call and answer" between a leader and the other participants.

+

We are fortunate that many of these chants and songs have been recorded on the written page by early historians. It brings out the point which is so important in this short résumé, that all the music was in the pentatonic scale (five notes in contrast to the seven or eight, if the octave is included, of the European scale).

The rhythm, so far as we are able to determine, was of a 4/4 beat, with the accent on the off-beat. This has frequently been interpreted as a 2/4 rhythm, and as a result of this, New Orleans music has been erroneously referred to as "Two-Beat."

As we all know, the flag changed hands some ten or eleven times over the city of New Orleans. Among the nations very much in evidence here were the French, the Spanish, and the English. There was also a goodly admixture of Italian, German, Arcadian, and Creole. The only stable population during these many changes was the slaves, since they were sold from one plantation owner to the other as the changes

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in nationalities in control of New Orleans took place. And each one of these nationalities contributed their share in the formation and shaping of the music which eventually became known as "jazz" or "New Orleans Music."

Before emancipation, the slaves of higher mentality found their way into the homes of the owners, being used as maids, butlers, bus boys, men servants, cleaners, and so forth. Such a thing as owning or possessing any musical instruments by the slaves was unheard of, but—and I want to stress this point—the slaves were being exposed to the music which their masters and mistresses made in the drawing rooms, parlors, and music rooms.

Whatever took place in these drawing rooms was carried back into the slave quarters by memory alone. Here the songs and tunes were imitated, as well as they were able, with their voices. Here we again bring up the important subject of the pentatonic scale.

Remember, this was a diatonic major scale. They had no notes to correspond with the third (mi) and the seventh (ti) notes of the European scale. Their ears could not fathom just what was going on.

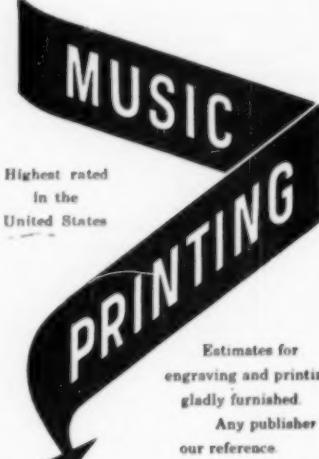
The closest they could come to these notes was by sharpening the note below the third and the seventh notes. Or by adding what sounded like a minor third or seventh. These notes became what are known today as "blue notes," and any jazz musician of today is not worthy of his name unless he can produce these "blue notes"! Recall, also, that these songs taken back and repeated to conform with their own untrained ears were also placed with and used with the basic four-beat of the inbred rhythm of the African. Do we not readily see the fashioning of our jazz idiom?

+

Now we have the whole thing unfolding rapidly. By this time, many "freedmen of color" were the proud owners of musical instruments. These they demonstrated before other slaves, and as soon as emancipation came there was an avalanche of slaves trying to obtain instruments. These were obtained through various means, the first being by appropriating the stacks of instruments which the troops abandoned in the public squares. Other instruments were obtained from masters who were anxious for the slaves to remain with them. Some former slaves were now making small salaries and were able to buy cast-off instruments in pawn shops. Other instruments were simply retrieved from trash cans. The Negroes were now free to practice and play as much as they wished.

When the "slaves" (of course, freedmen now) began taking up the use of instruments, a very interesting process "in reverse" began to take place. Remember, the early slave "bands" used their voices to imitate the instruments they had heard. Now, in the use of the instruments, they began to imitate the sounds made by the voices.

Besides the two basic fundamentals which emanated from Africa itself (the



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basic four-beat rhythm and the "blue notes"), two other factors enter into the fashioning of true jazz. They are: (1) Extemporaneous composition, (2) extemporaneous group harmonization. These must be superimposed upon a solid foundation of rhythm, plus the use of the so-called "blue notes."

A real jazzman can play a tune in many different ways. His virtuosity depends upon the number of ways he can play it, and is not dependent upon technique (although technique is not to be discarded as a handicap, but rather to be used in "good taste" as a means to an end for innumerable variations).

In conclusion I would like to name a few "real jazzmen" of that early period:

The first recognized "popular band" was that of "Buddy" Bolden, a Negro who was born in 1878 and was old enough to have listened to music in Congo Square. Bolden's musical career began about 1893.

Jack Laine, called the "Father of White Jazz," was the first of the recognized white musicians to have an impact on New Orleans. Born in 1873, he is still living. Laine at the peak of his popularity had as many as six or eight bands playing at one time.

Tom Brown was the first white jazzman to leave New Orleans to go to Chicago in 1914. He played at Lamb's Cafe where the sobriquet of a "jazz" band was applied in order to divert patrons. The title, however, had the opposite effect and drew thousands. From this band the original Dixieland Jazz Band obtained their famous white clarinetist, Larry Shields. This band went to Reisenwebers in New York where they became an overnight sensation. Their first record was made in 1917 and sold one and a half million copies.

Another famous jazzman, Freddie Keppard—successor to "Buddy" Bolden—refused a recording date, saying he was afraid people would copy his style!

#### Selected List of Jazz Recordings

- Royal Watusi Drums. Belgian Congo, L. P., 33 1/2.
- Bahutu Chants and Dances. Belgian Congo, L. P., 33 1/2.
- Jesus Gonna Make Up My Dyi' Bed. Columbia, 78.
- Sicco (African Tribal Music). Esoteric, L. P., 33 1/2.
- Motoraa Rab (Tahitian War Dance). Tempo, L. P., 33 1/2.
- Work Songs ("Long John," "Jumpin' Judy"). Library of Congress, 78.
- Negro Children's Games ("All Hid?," "Little Girl," "Pullin' A Skiff," "Shortnin' Bread"). Library of Congress, 78.
- Harmonica Breakdown. Folkways, L. P., 33 1/2.
- Dallas Rag. Folkways, L. P., 33 1/2.
- Memphis Shakedown. Okeh, 78.
- San. Brunswick, 78.
- Little Boy. M.G.M., 78.
- Swing Low Sweet Chariot. Victor, 78.
- Thinkin' and Worryin'. Alladin, 78.
- Maple Leaf Rag. Circle, 78.
- Coon Band Contest. Victor, 78.
- West Lawn Dirge. Paradox, L. P., 33 1/2.
- Didn't He Ramble. American Music, 78.
- Yancey Special. Atlantic, L. P., 33 1/2.
- Boogie Woogie Etude. RCA Victor, 78.
- Salutation March. Circle, 78.
- Last Night on the Back Porch. Victor, 78.
- Original Jelly Roll Blues. Hot Jazz Club, 78.
- Dixieland Jazz Band One Step. Victor, 78.

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### Letter from the Music Specialist to the Classroom Teacher

LIKE many others who have stood outside the music room door during a grade music class, I have wondered what could possibly be going on. This is school? It seems to me more like organized confusion. What can the student be learning? Not very much, I know! I'll be teaching some of those kids clarinet or trumpet or some other instrument in a couple of years. They won't be able to tell me much about the rudiments of music. I'll have to teach them from the ground up. Oh, well! We instrumentalists always have been the true music teachers in the school. (Or have we?)

When I heard that they were offering a seminar in vocal music, I decided to find out just what was going on. I found first of all that this "organized confusion" is a well organized, well directed type of education. I found that many children are having good healthy musical experiences, with many more students being reached than one instrumental instructor could possibly contact. I found that the students are being taught rudiments of music; are being taught to read music; are being taught music appreciation. Then why do they seem to know so little when they start on an instrument?

+

First, I believe that students consider instrumental music and classroom music as two entirely unrelated things. There seems to be little or no carry-over. Second, I believe the grade music teachers and the instrumental teachers speak almost a different language and we have entirely different styles of teaching. The third reason, which possibly contributes to the others, is that we in the music department don't work closely enough together to really understand each other or what each of us is trying to achieve. Our accomplishments tend to be individual rather than collective.

Now, if not for the sake of the students, at least for our own peace of mind, let's work together. I start most of my instrumental students in the fifth grade; some begin in the summer program before the fifth year. How about a good strong unit on the instruments of the band and orchestra in the fourth

grade? When listening to records of instrumental music, put in a word for our school instrumental groups. A few words after a recording could do wonders for our instrumental recruiting program. In their instrumental lessons, I'll have them sing the parts that they are to play on their instruments. Because my classes are much smaller, they will receive more individual help in music reading and part singing. These people will be a big help in your choirs and in their regular music classes. If you mention the instruments enough and I have them singing enough, we'll have the music class and the instrumental class more closely related, there will be a carry-over, and we'll be helping each other attain the goals we want our students to achieve.

+

The problem of speaking the same language can be solved easily. I hate to admit it, but here is where the instrumentalist can learn from you. We spend a great deal of time teaching students in junior and senior high school, and it is rather difficult to talk to the fifth and sixth grades on their own level. You are familiar with their vocabulary and their speaking. You could help the instrumentalist a great deal by teaching him how to talk at the fifth grade level without "talking down" to them.

We must also get together on our musical terms. Are we going to teach fifth graders quarter notes and eighth notes or walking notes and running notes? I don't care which we use, but let's both use the same. I find that students know many things about music, but cannot put them into words. For example, many students coming to me from your class haven't the slightest idea of what a scale is, but when I sing or play one for them, they say, "Oh, you mean the do, re, mi, fa." When it comes to rudimental things in music, you teach the pupils how to do them, you give the experience, but they can't seem to talk about it. They can sing scales, but they don't know what scales are. If you use a little more musical terminology in your classes and I use a vocabulary more in keeping with the student level we'll be helping each other as well as the students.

It seems as if the main theme of this letter is "getting together." We should have a meeting with all the members of the music staff at least once a month. We should have personal contact with each other and do more than talk about the weather. Let's sit down and talk about our students, our curriculum, our problems and help each other out. We once had a grade teacher who, at the end of each year, gave me a list of fourth-, fifth-, and sixth-graders who, she thought, should go on with instrumental music. Her report showed the students' grades on a musical talent test, gave an interest marking, and gave personal comments about the social and musical background of each student listed. It was a fine idea and a big help to me, but could have been much better had we talked about the students. As a result of her unit on the instruments many of the students were misguided as to how to select an instrument on which to play. The teacher worked hard on that unit, but asked for no help from the instrumental department. We should have jumped at the chance to demonstrate any or all of the instruments had we been asked. Many of the grade music class and instrumental situations are overlapping. What poses a tremendous problem for one of us may be an easily handled problem for another. By being a little more friendly and a little more at ease with one another, we help each other iron out the problems. It is necessary to form collective goals and discuss how to achieve them. There will be a great deal more understanding if we meet at an informal dinner or over a cup of coffee.

—JOHN E. PETERSON, JR., band director and instructor of instrumental music, Lake Shore Central School, Angola, N.Y.

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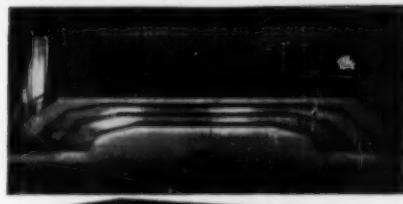
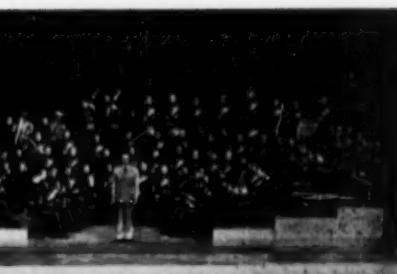
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who beckons him in the spirit of music, shows Buzz how the playing of a musical instrument can help him become an accepted member of the gang, which he has always avoided due to his innate shyness. Mr. B. also describes to Buzz the thrill and the feeling of accomplishment afforded by competing with others for first chair in the school band; of the exhilaration derived from wearing its uniform and marching in his school's band, and how his new knowledge and ability in playing an instrument will give him stature among his friends.

When Mr. B. Natural, with the help of the school bandmaster, finally convinces Buzz that he can play a musical instrument, he also goes along to help Buzz when he asks his parents to buy him a trumpet. Mr. B. Natural is right on hand helping Buzz explain how playing a musical instrument will help develop posture, breathing, and the other benefits attributed to playing an instrument and being a member of the band. He even takes Buzz and his parents (in fancy) on a factory tour to show them how high-quality musical instruments are produced.

Emphasized throughout are the important parts of the bandmasters and reliable instrument dealers, and the strong force they exert in building and extending the popularity of band music.

This non-commercial film has been made available, we are told, as a public service by Conn to help develop interest in the creation of music. It is available without charge for use by music educators for TV, or showing at school meetings, or meetings of other civic groups interested in the training, development, and guidance of youngsters.

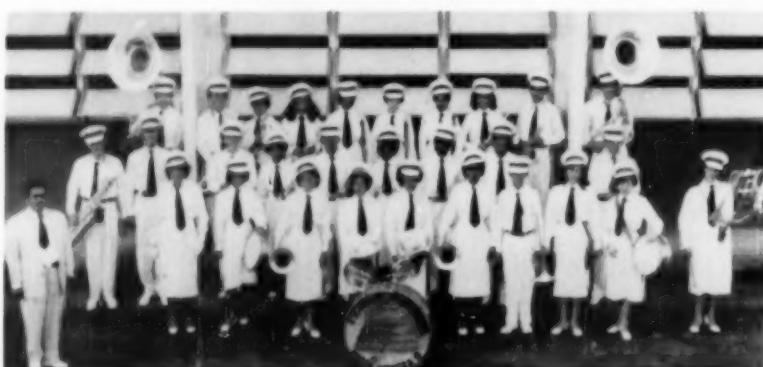
Produced in sound and color for 16-mm projectors, the showing time is 26 minutes, 40 seconds. Showings of the film, at no charge, can be arranged through any franchised Conn dealer or by writing directly to the factory, Band Instrument Division, C. G. Conn, Ltd., Elkhart, Indiana.

## Creative Arts Conference

WORTHY of more than a note in the news was the Conference on the Creative Arts May 3-4, 1957 at Boston University. Sponsored by the B. U. School of Fine and Applied Arts, and the Friends of Music, Theater and Art, it was the purpose of the three-day conference to "seek an evaluation of the status of creative and performing arts in the United States . . . to consider the function or role of the arts in society . . . and the effectiveness of nurturing and communicating agencies such as schools, colleges, churches and other community institutions or organizations . . . with consideration of the responsibilities for support and sponsorship of the arts and the artist in the years ahead." The quoted excerpts are from the introductory statement by Robert A. Choate, Dean of the Boston University School of Fine and Applied Arts, who conceived and planned the conference with the aid of faculty colleagues and the cooperating Friends of Music, Theater and Art. The conference, said Dean Choate, was expected to go no further than exploration, "but it is expected that future conferences will be planned which will be concerned with specific issues and areas treated in a general manner at this time."

Besides the four sessions of the conference there were daily presentations of contemporary plays and compositions, and extensive art exhibits, the latter in the recently acquired building which will house the entire B. U. School of Fine and Applied Arts when remodeling is completed.

Topics of the discussion sessions were: "The Role of the Creative Arts in American Life," "The State of the Arts and Trends," "The Creative Arts in American Education," "Renaissance of the Arts and Religion," "The Sponsorship of the Creative Arts in a Free Society." These topics indicate the breadth of the explorations of the conference, but cannot reflect its full significance without naming all of the sixty or more persons who participated.



**ISABEL HERRARA OBALDIA** (Vocational High School Music Band), Panama, Republic of Panama. This group, which marks the beginning of a school band movement in Panama, made its first public appearance in November, 1956, at the time of the national holiday. The organization of the band and the fine impression made in its first performance were due to the efforts of band instructor Luis Vasquez, who shared all credit with an enthusiastic parent-teacher association, and with Adriana Mendoza, known to many music educators in the United States. Through the efforts of the P-TA, funds were raised to purchase some thirty-five instruments and accessories.

pated as leaders, panel members and discussants. The roster of men and women of distinction in music, arts, and theater who joined B. U. faculty members for this occasion is not only most impressive in itself, but highly expressive as a precursor of things yet to come in American culture through such fusion of interests as was exemplified by the B.U. conference.

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At the "Celebrity Dinner" which concluded the conference, principal speakers were Lyman Bryson and Harold E. Case, president of the University. Boris Blacher's "Abstrakte Opera No. I" was performed by students of the Department of Music Theater of the School of Fine and Applied Arts.

President Case at the close of the program presented six Boston University citations, "In recognition of outstanding and distinguished achievements in the arts." A seventh award, to Eugene Ormandy, musical director of the Philadelphia Symphony, was announced but Mr. Ormandy was abroad, and will re-



ceive the award on the occasion of a forthcoming Boston engagement of the Philadelphia Orchestra. In the accompanying picture: Seated, left to right, Karle Zerbe, American painter; Dorothy Adlow, art critic, *The Christian Science Monitor*; Maxwell Anderson, American playwright; C. V. Buttelman, music educator, journalist, administrator. Standing, B. U. President, Harold C. Case, who presented the awards; Brooks Atkinson, drama critic, *The New York Times*; Lyman Bryson, author and editor; Robert A. Choate, dean of the School of Fine and Applied Arts.

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Otto Krash has recently become associate professor of education in charge of selection and admissions, the Teaching Fellowship Program, Graduate School of Education, Yeshiva University, New York City. (His article, "Is Music Educational?" appeared in the February-March, 1957, MEJ.)

Burton R. Leidner, formerly of Alabama Polytechnic Institute, is now assistant professor of music and music education at Hartwick College, Oneonta, New York.

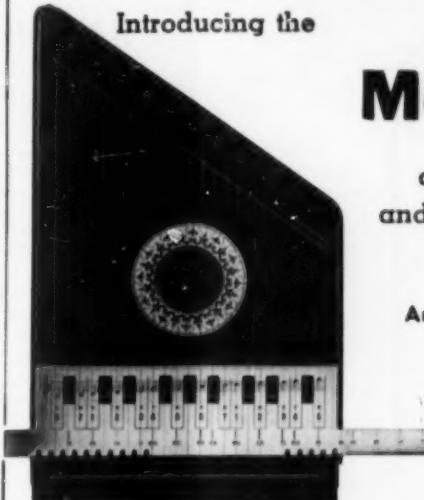
Henry J. Fasthoff, former director of bands at Live Oak, Florida, is now on the faculty at the Glenville, West Virginia State College.

Alex Pickens, instructor in art education at the University of Michigan, will assume the position of head of the art education department of the National Music Camp at Interlochen, Michigan this summer.

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## Publications of the MUSIC TEACHERS NATIONAL ASSOCIATION

### Proceedings

Published annually from 1906 to 1950 inclusive. Contains papers and addresses delivered at MTNA conventions, plus reports of officers and names of committee members. A limited supply of all volumes is available except those for 1913, 1915, 1916, 1917, 1919, 1920, 1942, 1943, 1944 and 1946. Price: \$5.00 per volume.

### Careers In Music

Published jointly by MENC, MTNA, and NASM. A brochure intended for individuals interested in careers in music. Available at the following rates:

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### Bulletin

Published twice annually from 1939 to 1950 inclusive. Contains articles of interest to music teachers. A limited supply of back issues is still available. Price: 25c per copy.

### American Music Teacher

The official periodical of the Music Teachers National Association. Sent to all members of the Association as one of the membership benefits.

Published five times a year during the school year. Contains articles of interest to all music teachers, news of the state music teachers associations and news from the various MTNA Divisions. Articles range from philosophical and musicological to practical, down-to-earth accounts of pedagogical practices and procedures used by successful teachers. From time to time lists of compositions that are invaluable to teachers and performers are published in *American Music Teacher*.

*American Music Teacher* is recognized as an outstanding and leading professional periodical, significant adjunct to the professional reading of all musicians.

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## A SAXOPHONE SAGA

E. MERITUS

*A band instrument company launches a series of instructional films with saxophone as the first entry—and thereby hangs this tale of awakened memories regarding the saxophone's contribution to the awakening of school music consciousness in America.*

THIRTY-EIGHT years ago a soldier came home from overseas with assets limited to his uniform, a slide trombone, a C melody saxophone and a rich fund of war experience—most of it in music. For he had been an army bandsman. He had gone into the thick of World War I without a great deal of preparation—as was common to military induction in that hastily undertaken conflict to make the world safe for democracy—and saxophone players. At any rate, this sax player came out of the war safely—with practically no money, no job, and no idea as to what he would or could do for a living. Some of his comrades were selling apples, but our friend with the saxophone had better luck. Being a sort of hale-fellow-well-met in local circles, with a yen for music that the army experience had not squelched—and with a friendly attitude toward all mankind—especially the younger kind—he soon was busy with his trombone and saxophone. Especially the sax. He could make with the saxophone about anything for any occasion. People thought he used a different instrument when he played in church. But he only had one C melody sax—and what melodies! With reed and padded keys he teased the tonal differences between Saturday night at the dance and Sunday morning at church.

And so it was he presently found himself in business—with more pupils than he could take care of one at a time. Before he knew what was happening he had a class so large they called it a band, and it had to be called a saxophone band because hardly anybody wanted to bother learning some other kind of instrument.

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This story has a lot more to it which will be told one day. For now it is related thus far for the sole purpose of pointing out the fact that school music folk of today owe much to the pioneer period when the tidal wave of saxophone popularity engulfed the youth of the land—and many papas and mammas too. The incident referred to was not an uncommon one. Nor was it an unusual circumstance that in the town of its occurrence one thing led to another until the saxophone band grew into a school band with all the instruments, uniforms and trappings that astounded the populace and loosened the purse strings—the real birth of local public interest in the development of a school music program such as we know it today. But, as said before, this is another and longer, and much more complicated

story, to be told by this writer later. For now, it should be added here that the distinctive voice of the saxophone is contributing to the tonal mass and color of music around the world. Saxophone bands, like accordion bands, banjo bands, harp orchestras and trombone choirs, still exist as pleasant musical novelties, class instruction devices, and sales promotion media. Solo virtuosi glorify the instrument just as does a Smith with his trumpet, or a Koussevitzky with his bass fiddle. But in my humble notion, the voice of any monolinear instrument is a family affair. It is most satisfying and musically useful in companionship with its neighbors of the symphony orchestra and symphonic band.

To achieve this plane, individual virtuosity is indicated. Young music students, therefore, are encouraged to seek such virtuosity, whatever the instrument of their choice—or their parents' or teacher's choice, as the case sometimes has to be. A first requisite of such artistry has to be general acceptance of and general knowledge of the qualities and characteristics of the true voice of the instrument. Alas! Too many people are more familiar with tonal distortions they hear in recordings, TV, and radio performances, and even school band rehearsals. And here again there must be left for a later clinic the discussion of such subjects as juke box and disc jockey influences.

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What really opened up the channels of thought that led to this reminiscing is a communication regarding a saxophone sound-film intended for school and college music students. The artist and instructional authority of the film is Sigurd Rascher, who knows the secrets of pure saxophone tone and how to produce it. Sponsor of the audio-visual sound film is the Buescher Band Instrument Company, pioneers in the development of saxophone manufacture in the United States. It was the mention of Buescher's connection with this new educational film project that brought to mind experiences of the World War I period when the Buescher Company was putting heart and soul and trust of its business and craftsmanship into Americanizing Adolf Sax's invention. Of course, other instrument makers of the U.S. participated in what can be described as a saxophone "movement," but these stories also belong in another segment of this history. Now I must get on with the story of the Buescher-Rascher film, which will be introduced by quoting from a letter received from Lynn Sams,\* vice-president of the Buescher Company:

\* Mr. Sams, who before becoming vice-president of the Buescher Company was for many years associated with C. G. Conn, Ltd., is currently president of the Music Industry Council, an auxiliary of the MENC.

Said Mr. Sams, "We believed that the now accepted audio-visual school program offered opportunities for instrumental instructional films, and, therefore, we consulted prominent leaders in the music world, seeking opinions as to the desirability of such a film. Encouragement from these prominent educators and teachers led to action, and our firm entrusted to Sigurd Rascher, well-known saxophone artist, the task of preparing the script for a film dealing with the fundamentals of saxophone playing. James Neilson, of Oklahoma City University, chairman of the Research Committee of the College Band Directors National Association, assisted greatly in clarifying the script. The Buescher Company then made a grant of several thousands of dollars to Oklahoma City University, who in turn contracted with the Motion Picture Production Department of the University of Oklahoma for the filming.

"In the opening scene the audience sees and hears Mr. Rascher as guest soloist with the Oklahoma City University Band conducted by Mr. Neilson. In the audience we see and hear two band directors discussing the remarkable tone quality and the technical skill demonstrated by Mr. Rascher. In the brief discussion between these two band directors, one director asks how such skill and proficiency can be acquired. The picture then cuts back to an actual classroom saxophone clinic session in which the fundamentals of proper playing are explained and demonstrated. Interspersed with the instructions and demonstrations, the audience is given an opportunity to hear other parts of Mr. Rascher's performance which further illustrate the points made in the clinic.

"The Buescher film will be distributed to film libraries throughout the United States by the Film Service Department of the University of Oklahoma. Distribution and showing of prints to school bands and orchestras will be handled through Buescher dealers and also by the Buescher-Elkhart offices throughout the United States and in the foreign countries in which Buescher operates."

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Mr. Neilson, in discussing the project, said in part: "We in the teaching profession are indebted to the Buescher Band Instrument Company, as well as all others in the music industry, who have the vision and courage to act and who, by so doing, are dedicating themselves to a fellowship which numbers among its members such illustrious names as Patrick Gilmore, John Philip Sousa, Edwin Franko Goldman and many others—the bandmasters of America. Indeed, we are all engaged in making America musical."

The film is of twenty-three minutes duration, was made in color as well as black and white. Audio-visual films of a similar nature, but illustrating all of the various instruments of the band, are included in the new Buescher promotional program but the saxophone was selected for this first film inasmuch as the Buescher name has long been associated with the manufacture of saxophones.

## Back to School Again..



"Sail, Sail Thy Best, Ship of Democracy!"—go the lines from Walt Whitman which composer Howard Hanson has set to music. The poem refers to the American school as the "Ship of Democracy" and is in recognition of the "crew," the American teachers who, as an organized profession, welcome aboard for the hundredth time this fall all the children of all the people.

"Sail, Sail Thy Best" is from the NEA-commissioned *Song of Democracy* which Dr. Hanson dedicated to the National Education Association for its one-hundredth anniversary and to the Music Educators of America for their fiftieth anniversary —both occurring in 1957. The complete work is published by Carl Fischer, Inc. for a chorus of mixed voices with piano. Orchestral material is available on rental.

*"Sail, Sail Thy Best"* in a special arrangement for group singing is included by permission of the publishers in the NEA Centennial Song Book, announced on another page of this issue of the Journal.

### A New Children's Opera in Three Acts

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**MR. MUSIC.** Robert D. Williams, head of the music department in the city schools of Newburgh, N.Y.; member of the MENC and New York School Music Association since 1934, died April 11. In 1924 he was appointed teacher of music in Newburgh Free Academy, part of the Newburgh school system, and was made director of music education for all the schools in 1948. Active during his entire career as conductor and organist, he was also a designer of organs; was widely known for his success as choir leader; conducted many adult choral groups; Newburgh's Amphion Glee Club for 25 years; was guest conductor at school music festivals, also Associated Glee Club festivals. Said Superintendent Harold Monson, "Only a few of us have a partial idea of the number of boys and girls, in and out of the music department, whom he had helped—as teacher, counselor, and financial aide throughout his long years of service . . . Those of us charged with teaching or supervising discovered new and better ways to discharge our responsibilities just by following his example." Little wonder that he was "Mr. Music" to so many people.

**CURT SACHS,** lecturer in music at New York University for the past twenty years, has been appointed Professor Emeritus in Germany by the West German government. Prior to 1932 he had been professor of music at the University of Berlin and was curator of the musical instruments collection of the Berlin State Museum. One of the best known living musicologists, Curt Sachs is an authority in a diverse number of fields in music including the dance, music of antiquity, and the history of musical instruments. He will retire from NYU this year.

**DEATH** of Norman H. Falkenhainer in April 1957 came as a shock to many friends in the MENC and Missouri Music Education Association with whom he had been associated while director of instrumental music in the University City, Missouri, Schools and director of Washington University (St. Louis) Board. In recent years he was manager of the Baldwin Piano Company's St. Louis branch, but continued his active interest and participation in music education affairs, state and national. He first joined the MENC in 1938.

**SIGMUND SPAETH,** whose name has been associated with American music for many years, editor of the Music Journal (with which Educational Music Magazine was recently combined), author and lecturer, has been appointed musical consultant and commentator for Bing Crosby Phonocards, makers of tape recordings and phonocards—the kind of business mailing pieces one listens to instead of reading or tossing in the waste basket. The paperback records, which it is said industry has found effective for sales promotion, demonstrations and services, can also be utilized to tie in with music lesson series for children or adults. With Mr. Spaeth (right) are Edward A. di Resta, president of Phonocards, and (standing) Everett Crosby, executive vice-president.



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**WEST POINT APPOINTMENT.** Lieutenant General G. H. Davidson, Superintendent of the United States Military Academy, West Point, N.Y., has announced the appointment of Mr. William Schempf as the new Director of Music and leader of the USMA Band. Mr. Schempf will succeed Lieutenant Colonel Francis E. Resta who is retiring after having served at the Academy for 23 years of his nearly 40 years as an Army bandmaster.

Since the fall of 1947, Mr. Schempf has been an associate professor at Lehigh University with duties as director of university bands, orchestra, glee club, and brass choir. In 1952, he received a Fulbright Award for continued study in Vienna, Austria; is a recognized composer of music for symphonic band.



**HERMAN TRUTNER,** (right) retired music director of the Oakland Public Schools, first president of the MENC Western Division—1929-1931, when it was known as the California-Western Conference received the Mancini 1957 award at the Western meeting in Pasadena. The award, consisting of \$1,000 and a special gold medal, is given annually, the gift of John Kimber, to an outstanding California music teacher, active or retired. The presentation was made by Frank Mancini (left), of Modesto, for whom the award was named and its first recipient in 1955.

**WIND WORKSHOP.** Noteworthy is Eastman's first summer wind ensemble workshop July 7-12 under direction of Frederick Fennell with the assistance of the Eastman School of Music reed, brass and percussion artist faculty. According to Allen McHose, director of the summer session, "Much ensemble playing and many open forum discussions . . . encourage the flow of ideas for the benefit of all who are in attendance . . . The session dealing with composing for the symphonic wind ensemble . . . a most informative and stimulating experience . . . with five distinguished composers, all of whom have specifically written music in terms of the unusual possibilities of the wind ensemble with Dr. Howard Hanson as moderator and a panel including Vincent Persichetti, Alan Hovhaness, Bernard Rogers, and Lyndol Mitchell.

**PETER D. TKACH,** who for many years served the Minneapolis Public Schools, and for more than fifteen years was director of music, retired in February 1957, and now lives at Edina, Minnesota. He was head of the Public School Music Department in choral training and voice at Minneapolis College of Music since 1932, and of several church choirs; widely known as conductor of choral clinics and church and festival conductor; on the staff of the Christiansen Summer Choral School, member of the MENC since 1932. On June 9, 1957, he received an honorary doctoral degree from St. Olaf College, Northfield, Minnesota as "an educator, musician, composer and administrator."

**NFMC CITATION.** Joseph E. Maddy, president and founder of the National Music Camp, former president of the MENC, was awarded a citation by the National Federation of Music Clubs who celebrated their Sixtieth Anniversary at their 29th Biennial Convention in Columbus, Ohio, April 25, through May 3. The citation reads as follows: The National Federation of Music Clubs awards this citation to Dr. Joseph E. Maddy, musician and Educator, in recognition of his devoted service to music and youth. In his unique contribution to music education as Founder, President and Musical Director of the National Music Camp at Interlochen, Michigan, he has been an inspiration and friend to thousands of talented young people. This work, to which he has given his life in consecrated dedication, will continue to be for the great and lasting good of our country and merits our highest praise. Presented in Columbus, Ohio, on this thirtieth day of April, 1957. (signed) Vera Wardner Dougan, President; Nell W. Alexander, Secretary.

**LEBLANC HONORED BY CITIZENS.** The Leblanc Corporation, Kenosha, Wisconsin, was presented a special recognition plaque recently by the Kenosha Citizen's Committee at a civic dinner honoring Leblanc's Tenth Anniversary in this city. Vito Pascucci, president of Leblanc-Kenosha, received the plaque from R. S. Kingsley, publisher of the Kenosha Evening News and president of the Kenosha Citizens Committee. The honor plaque reads: "Presented to G. Leblanc Corporation on its Tenth Anniversary by the citizens of Kenosha, Wisconsin, in recognition of the Company's growth and progress and in appreciation of the many contributions it has made to the civic and economic development of our city during these significant years.



**AWARD.** Clifton Williams (center) received the \$500 Ernest Ostwald Memorial Award for the best band composition of 1956 at the recent American Bandmasters Association Convention in Pittsburgh, Pa. Williams, a member of the music faculty of the University of Texas, had previously won the Ostwald award for 1955 with his "Fanfare and Allegro," now published by Clayton F. Summy Company, Lt. Co., William Santelmann, Ret., former leader, U.S. Marine Band (right) was chairman of the judges' committee, Adolph Ostwald, President of Uniforms by Ostwald, Inc., presented the award.

# ADVANCE INFORMATION

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**STAY-IN-SCHOOL.** A national campaign to appeal to boys and girls of high school age to stay in school and graduate is being sponsored by the U.S. Department of Labor and the Office of Education of the U.S. Department of Health, Education, and Welfare is described in a 24-page handbook. Worth looking into as a possible opportunity for your own participation or leadership in a community program very much in line with current needs. The handbook will prepare you for the nation-wide publicity geared to school opening, which will be released in August. Order your copies now from Supt. of Documents, U.S. Government Printing Office, Washington 25, D.C. 15c per copy.

**ADULT EDUCATION.** Those who are planning physical facilities for adult education will be interested in a 74-page brochure, "Architecture for Adult Education" prepared by the AEA Commission on Architecture—the fruit of two years' work by the Commission under a grant from the Fund for Adult Education. "Our purpose in distributing them in this form" says AEA President, Elbert W. Burr, "is to contribute to thinking about physical facilities for adult groups in the community—before such facilities are constructed or remodeled." Price to non-members of the Adult Education Association is \$2.00 (member's price \$1.00.) Address: Adult Education Association, Administration, Publications and Membership, 743 N. Wabash Avenue, Chicago 11, Illinois.

**THE SPECIAL TEACHER.** "Role of the Special Teacher" was the subject explored by specialists in art, music, and physical education with classroom teachers, supervisors, and school administrators in a conference sponsored by the Elementary Schools Section of the U.S. Office of Education. Co-chairmen were Ralph G. Beelke, specialist for art education; and Elsa Schneider, specialist for health, physical education, recreation, and safety. The report of the conference was published in the March, 1957, issue of School Life, publication of the Office of Education, U.S. Department of Health, Education and Welfare. (\$1.00 per year; single copy 15c).

**NEA HISTORY.** What 100 years of the National Education Association has brought to today's schools is the story told in "NEA: The First Hundred Years," written by Edgar B. Wesley. Appearing in the NEA's one hundredth year as a Centennial project, the 419-page history follows American education from the NEA's founding by 43 educators in Philadelphia in 1857 to its status today as the professional organization of 700,000 teachers in all states and territories. Published by Harper & Brothers in May, 1957. Price \$5.00.

**INSTRUMENTATION CHART.** This guide for composers and arrangers, published by the University of Minnesota Press, Minneapolis, was devised by Antal Dorati, conductor of the Minneapolis Symphony Orchestra to help professional musicians and music students in composing or arranging music. Made up of five sheets, size 16 by 20 inches each, the chart and accompanying instruction leaflet is priced at ten dollars.

**PARK AVENUE KIDS.** The city of the musical instrument companies, Elkhart, Indiana, was the center of an extensive cooperative venture climaxed by the World Premiere of a new opera by Don Gillis, "The Park Avenue Kids." Given under the baton of Zigmund Gaska and the Elkhart Symphony Orchestra on May 12, 1957, in the Elkhart High School Auditorium, the work was performed by a cast that was chosen from hundreds of applicants from all over the state of Indiana and parts of Michigan. "Park Avenue Kids" is available through the Rental Library of Mills Music, Inc., 1619 Broadway, New York 19, New York.



**RECORDS FOR SCHOOL.** A useful catalog of Columbus I.P. disks, listed in six major catalogs: History, Music in History, Music Appreciation, Social Studies, Language, Arts, Science and Sports. An important aid to appropriate integration of music with school curricula, and a source of reference material for projects and research.

Also available are bulletins reporting the Columbia HF-1 Phonograph with Earphone Attachment, especially designed for classroom and library use; the new "Music for Living" series, prepared with the Silver-Burdett Company, for coordinated use with the S-B C text books, Columbia Records for children.

Write to Columbia Records, Educational Department, 799 Seventh Avenue, New York 19, New York.

**PIANO LESSONS VIA TV.** A new television film series makes it possible for viewers to take piano lessons from TV, even without a piano. "Recreational Piano," the new 13-week series of 16mm film programs, is produced by educational television station KUHT of the University of Houston, Texas, in cooperation with the Education Division of the National Association of Music Merchants. The 16mm black and white films are based on the live telecast piano courses taught over KUHT since September 1953, by George C. Stout, professor of music education, University of Houston.

Distributed as an NAMM merchant group activity, the series is available to both educational and commercial television stations free through NAMM's music dealer members. The only tools required to participate in the televised course are a cardboard keyboard, if a piano is not available, and a copy of Professor Stout's beginning piano method, "Teaching Millions, Book 1." These will be available to viewers from the stations carrying the series for a registration fee of approximately \$1.25.

Verne R. Marceaux, director of NAMM's education division, announced that NAMM is encouraging its members to sponsor the "Recreational Piano" series over their local television stations. The films are each 14½ minutes long and incorporate two fade-outs permitting institutional music spots by the local station announcer. The series is also available to educational organizations and commercial and industrial firms on either a rental or purchase basis. The sale price for the entire series of 13 films is \$367.50. Rental prices are available from NAMM.

Ask your dealer about local area programming, or write to National Association of Music Merchants, education division, 25 East Jackson Boulevard, Chicago 4, Illinois.

**STEREOTAPE PLAYER.** Schools may have the benefit of stereophonic sound, special equipment made available by RCA. Completely portable and reasonably priced, the instrument provides recording and listening of exceptional quality with the advantage of trouble free operation. For the asking, complete information will be supplied. Also available are a booklet on the use of tape recorders in education and the RCA Victor catalog of tape recordings. Write to Educational Services, Department R-4, Radio Corporation of America, Camden, New Jersey.

RCA Victor Educational Record Catalog lists hundreds of classroom graded records, including sets under such titles as Record Library for Elementary Schools; "A Singing School," supplement to the Birchard texts; Folk Dance Records; "Let's Square Dance"; Instruments of the Orchestra; and The History of Music in Sound. For this catalog send 10c to cover costs of handling and mailing.

**SHAPED NOTES FILM.** Reading music with shaped notes, we are told, is a new method of teaching music with a visual aid and considerably shortens the time required to establish the vocabulary of sol-fa syllables. We are also told that after only six weeks of training, fourth grade children read music, harmonize, and compose simple melodies using a procedure which employs differently shaped note heads to represent each of the syllables of the scale. The film is part of a research program in music training methods conducted by the Department of Education, University of California, EF-5608—15 minutes, sound, black and white only, price \$56.25, rental: \$2.50. Address U. of C., Department of Education, 10851 Le Conte Avenue, Los Angeles 24.

**KEYBOARD EXPERIENCE.** "Keyboard Experiences in Classroom Music" is a two-reel, black and white, 16mm, sound film produced by the Bureau of Publications of Teachers College, Columbia University, and financed by the American Music Conference. Technical direction was by Professor Robert L. Pace of Teachers College, assisted by Professor Daniel S. Hooley of the Music Department of Georgia State College at Statesboro, Georgia.

The film is designed to show what music skills and understandings may be expected from a third-grade class after approximately six weeks' experience with the keyboard. It illustrates promising techniques that the classroom teacher who is not a music specialist may use in building a rich music experience for her pupils. However, it is not intended to represent the total music program in an elementary school classroom, nor all the resources available to the teacher, nor the development of special music projects. A guide for the film is published by Teachers College Bureau of Publications.

To secure a print of this film consult your nearest educational film library for a rental print of "Keyboard Experiences in Classroom Music." If the library does not yet have the film, write to the Bureau of Publications, Teachers College, Columbia University, 525 West 120th Street, New York 27, New York, for the name and address of the nearest library with rental prints. If you are considering purchasing the film, the Bureau of Publications will supply you a preview print. The price of the film is \$75.00.

**MEJ MICROFILM.** The two most recent volumes of the *Music Educators Journal* are available on microfilms: (1) September-October, 1954 through June-July, 1955. The reel includes at the end "Music Buildings, Rooms and Equipment" and "Music in American Education" (Source Book II). Price \$2.50. Ask for catalog No. 917, MEJ Volume 41. (2) September-October, 1955 through June-July, 1956. \$1.60. Ask for catalog No. 917, MEJ Volume 42. Orders should be sent to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

# Publications By Music Educators For Music Educators

## PERIODICALS

**Music Educators Journal.** Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$2.00 per year. Single copy 40c. Back copies: Information in regard to available back copies on request.

**Journal of Research in Music Education.** A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues, Vols. I, II, III and IV are available except Vol. I, No. 2, Fall 1953, and Vol. II, No. 1, Spring 1954. Information regarding prices on request.

## THE SOURCE BOOK

**Music in American Education** (Source Book II). The current handbook and guide for music educators and students of music education. Many hundreds of music educators contributed to this remarkable example of the results of cooperative endeavor. Between the covers of one handy, superbly organized book is found the essence of the three years' work of the Music in American Education Committees, whose reports of studies, experiments, investigations, discussions, and recommendations are represented. Edited by Hazel Nohavec Morgan. First printing December 1955. 384 pp. Flexible board cover. \$4.75.

## BIBLIOGRAPHIES

**Bibliography of Research Studies in Music Education 1932-1948**, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council, 182 pp. Paper cover, sewed binding. \$2.00.

[Note: A second volume is now in preparation and will be announced soon.]

**Selected Bibliography of Music Education Materials.** First edition out of print. A new, completely revised edition is now in preparation by the Music Education Research Council. Publication date and price to be announced.

**An Examination of Present-Day Music.** A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for the Committee on Contemporary Music for American Schools of the Music Educators National Conference. 1954. 10 pp. and paper cover. 30c.

**Bibliography for String Teachers.** See under "Strings."

**Handbook of 16 mm Films for Music Education.** See under "Films."

## CHILD'S BILL OF RIGHTS IN MUSIC

The Child's Bill of Rights in Music interprets what is meant by the MENC slogan, "Music for Every Child; every child for music." Prepared by the MENC Council of Past Presidents, Peter W. Dykema, chairman (1948-50), and adopted as the official resolutions of the MENC at its 1950 biennial convention. "The Child's Bill of Rights" has been disseminated throughout the world through periodicals and other media, including publication in a UNESCO bulletin and inclusion in the report adopted in 1951 by North Central Association of Colleges and Secondary Schools, listed elsewhere in this catalog. Reprinted in a four-page leaflet. 1 copy free. 100 \$2; dozen 35c.

## CONSTRUCTION AND EQUIPMENT

**Music Buildings, Rooms and Equipment.** Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman, 1955. 96 pp., looseleaf binding, 118 illus. \$4.50.

## THE BUSINESS SIDE

**Business Handbook of Music Education.** A manual of business practice and relations for music educators. Includes information about the copyright law, business correspondence, purchasing, etc., with a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Industry Council, an auxiliary of MENC, 7th edition, 1956-57. 18 pp. Single copy free to any music teacher or student of music education. Send requests to the MENC.

## INTERNATIONAL

**How Can Music Promote International Understanding?** Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article first published in *The Bulletin of the National Association of Secondary School Principals*, December 1956. 8 pp. 50c.

## GRANTS AND AWARDS

**Educational Grants and Awards in the Field of Music.** A directory of assistance, awards, commissions, fellowships and scholarships available to those musicians who are mature in development and/or who have established successful careers and seek financial backing for additional schooling, study, composition or recognition. Prepared for the Music Education Research Council of the Music Educators National Conference by Everett Timm. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

## COMMUNITY MUSIC

**Music for Everybody.** A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

## CURRICULUM-ADMINISTRATION-SUPERVISION TEACHER EDUCATION

**Outline of a Program for Music Education (Revised 1951).** Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-page leaflet. 5c. Quantity prices on request.

**The Function of Music in the Secondary-School Curriculum.** Publication of this treatise represents a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the Music Educators National Conference. 1952. 60 pp. \$1.00.

**Music Education in the Secondary Schools.** Recommendations pertaining to music in the secondary schools. (Report of the Activities Committee of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools. Adopted 1951.) 12 pp. 15c per copy. Quantity prices on request.

**Music in the Elementary School.** Spec'l printing, with some additions, of *The National Elementary Principal Special Music Issue*, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

**Music Supervision and Administration in the Schools.** A report of the Music Education Research Council (Bulletin No. 18), 32 pp. 1949. 50c.

**The Evaluation of Music Education.** Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the National Association of Schools of Music and American Association of Colleges for Teacher Education. Prepared to serve as guide for examination of training programs of school music teachers, and to assist schools being examined and visiting examiners. Planographed. 1953. 17 pp. 20c. Quantity prices on request.

**Musical Development of the Classroom Teacher.** Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

**Music in Higher Education,** by Robert A. Choate. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. Single copy 20c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 15c each plus postage.

CONTINUED FROM PRECEDING PAGE

MUSIC CAREERS—GUIDANCE INFORMATION

**Your Future as a Teacher of Music in the Schools.** Prepared by William R. Sur. This useful brochure makes available an immediate source for music educators who are asked by fellow teachers, counselors and students for guidance information. Especially valuable for high school counselors in meeting their responsibility to interest capable students in music as a vocation. Should be made available to all students whose qualifications warrant their consideration of music teaching as a vocation. 1954. 8 pp. 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

**Careers in Music.** A useful four-page brochure jointly sponsored by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Discusses briefly over-all requirements for and benefits received from nine diverse categories of career possibilities in music. Educational qualifications, salary opportunities, teaching in the secondary schools and colleges, careers in performance are among the items covered. Valuable for high school counselors. Available from the offices of any one of the three organizations. 1956. 4 pp. 5c single copy. Lots of 25, \$1.25; 50, \$2.00; 100 or more, \$3.00 per hundred. Prices include postage.

STRINGS

**The String Instruction Program in Music Education.** A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

**String Instruction Program No. I (SIP I).** Reprinted, 1957, from *Music in American Education* (Source Book II). 24 pp. and cover. 50c. Chapters include the following:

The Importance of Strings in Music Education.

String Instrument Study and Playing.

Improvement in Teacher Training Curricula in Strings.  
Basic Principles of String Playing as Applied to String Class Teaching.

Minimum Standards for String Instruments in the Schools.

(Note: In placing orders for this pamphlet, indicate SIP I (String Instruction Program I). The five titles above listed are included in one pamphlet and not published separately.)

**Bibliography for String Teachers (SIP II).** Albert Wassell and Walter Haderer (String Instruction Program II). 1957. Planographed. 16 pp. and cover. 50c.

**String Teacher and Music Dealer Relations and Problems (SIP III).** By John Shepard and Subcommittee (String Instruction Program III). 1957. 12 pp. and cover. 50c.

**Recruiting Strings in the Schools (SIP IV).** By William Hoppe and Subcommittee (String Instruction Program IV). 1957. Planographed. 7 pp. and cover. 50c. Included in the same pamphlet with SIP V.

**Interesting String Majors in Music Education (SIP V).** By Gerald Doty and Subcommittee (String Instruction Program V). 1957. Planographed. 8 pp. Included in same pamphlet with SIP IV, which see for price.

**Why Have a String Program? (SIP VI).** By Markwood Holmes and Subcommittee (String Instruction Program VI). Planographed. 7 pp. and cover. 50c. Included in same pamphlet with SIP VII.

**The Selection and Care of a String Instrument (SIP VII).** By Frank Hill and Subcommittee (String Instruction Program VII). 1957. Planographed. 8 pp. Included in same pamphlet with SIP VI, which see for price.

**Basic Principles of Double Bass Playing (SIP VIII).** By Edward Krolick (String Instruction Program VIII). 1957. Planographed. 14 pp. and cover. 50c.

**Basic Principles of Cello Playing (SIP IX).** By Louis Potter, Jr. (String Instruction Program IX). 1957. Planographed. 14 pp. and cover. 50c.

**Basic Principles of Violin Playing (SIP X).** By Paul Boland (String Instruction Program X). 1957. Planographed. 30 pp. and cover. 50c.

The last three SIP pamphlets listed (VIII, IX, X) are in press at the time this list is issued, but will be available soon. Advance orders accepted.

PIANO IN THE SCHOOLS

**Keyboard Experience and Piano Class Instruction (Piano in the Classroom).** This book discusses the related teaching areas of Keyboard Experience, Piano Classes, and Private Instruction. The purpose is to acquaint school administrators, music specialists, classroom teachers and others with the usefulness of the piano as a means of developing the musical growth of pupils, and provide a guide and aid for all who are concerned with teaching or curriculum planning. 1957. 48 pp. and cover. \$1.00.

**Handbook for Teaching Piano Classes.** Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

**Traveling the Circuit with Piano Classes.** School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

**Piano Instruction in the Schools, Report and educational analysis of a nation-wide survey of piano instruction in the schools.** 76 pp. Illustrated. 1949. Paper covers. \$1.00.

**An Examination of Present-Day Music.** A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for the Committee on Contemporary Music for American Schools of the Music Educators National Conference. 1954. 10 pp. and paper cover 30c.

FILMS

**Handbook on 16 mm. Films for Music Education.** Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

NATIONAL ANTHEM

**The Code for the National Anthem of the United States of America.** Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a 4-page leaflet with the authorized "service version" in A-flat (words and music). The code was prepared by a joint committee representing leading national organizations and the War Department. Single copy free; per dozen copies, 35c; per hundred, \$2.00.

CODE WITH A. F. OF M.

**Code** adopted by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

MUSIC LISTS AND COMPETITION MATERIALS

**Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles.** Prepared by the National Interscholastic Music Activities Commission. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)

**Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups.** Prepared by the National Interscholastic Music Activities Commission. 1955. 48 pp. and cover. \$1.50.

**Standards of Adjudication.** This is the completed section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed. 9 pp. and paper cover. 25c.

**Sight Reading Contests.** Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.

**Adjudicators Comment Sheets.** Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by NIMAC.

ORDER FROM THE

Music Educators National Conference, 1201 16th St., N.W., Washington 6, D.C.

PLEASE SEND REMITTANCE WITH YOUR ORDER

**NEW BEETHOVEN LETTERS**, translated and annotated by Donald W. MacArdle and Ludwig Misch (Norman: University of Oklahoma Press) 577 pp., \$8.50.

Fifty years ago J. S. Shedlock translated into English the collected letters of Beethoven. Although the original volume, edited by the German writer Alfred Kalischer, was entitled "Complete Edition," newly discovered correspondence of Beethoven has continued to grow until it now embraces well over 450 additional items. These include letters, comments written by Beethoven on documents, contracts, bills of sale, dedications, and newspaper announcements. The letters are idiomatically translated (no small accomplishment considering the colloquial and often awkward use of the German language by Beethoven), and the copious annotations are in themselves a rich storehouse of facts and figures about Beethoven, his life and times.

To pick up this book is to be able to gain a front door entrance into the life, the daily affairs, routines, joys, and irritations of a great man. That this life was often no more interesting than any other man's, needs to be realized. But also to be found in these letters are the very elements that made Beethoven one of the greatest musical figures of all time.

**CREATING MUSIC WITH CHILDREN**, by Alice M. Snyder. (New York: Mills Music, Inc.) 64 pp.

The author of this manual, designed to introduce boys and girls to music, states: "The point of view . . . is that music offers experiences for mind and heart that will free the spirit for a happy fullness of living throughout each year. . . . The methods of procedure in this book come from the boys and girls in our schools, as recorded through the class room and home experiences of the author. The songs we all love to sing, with accompaniments on autoharp and harmolin and other simple instruments, are published in a companion book, 'Sing and Strum' (also available from Mills Music, Inc.). These two books are a unit for the home and school, to help teachers and parents who want suggestions in creating music with children."

**JUVENILE DELINQUENCY: A REMEDY THROUGH MUSIC**, by Sol Kosarin. (New York: Vantage Press, Inc.) 68 pp., \$2.00.

The author believes that an important and powerful instrument that could be used in combatting effectively America's problem of juvenile delinquency—music—is being completely overlooked. This small monograph is in a way a plea for the preservation of music as a community force, in which role today, he feels, music is almost completely extinct. Mr. Kosarin proposes a specific national-subsidy plan, aimed at the betterment of our culture, preservation of our artistic heritage—and the directing of our youth into creative, inspirational, and therapeutic participation in the arts. An interesting viewpoint—one which can serve as food for thought, both to musicians and community leaders.

**INTRODUCTION TO THE THEORY OF MUSIC**, by Howard Boatwright. (New York: W. W. Norton & Co., Inc.) 289 pp., \$4.25.

This work is planned as a general introduction to the technical aspects of music. It begins with an assumption that the student has had no previous training and leads to more advanced subjects of theory, such as harmony, counterpoint, and orchestration. Individual chapters discuss such integral parts of music as: intervals, rhythm, staff notation, note values, meters, scales, keys, the instruments of the orchestra, and examples from orchestral scores. The work closes with a short dictionary of relevant foreign terms.



**TECHNIQUE AND STYLE IN CHORAL SINGING**, by George Howerton. (New York: Carl Fischer, Inc.) 201 pp., \$5.00.

"The purpose of choral singing should be to provide a means of self-expression through contact with the great masterpieces of the literature. . . . To make possible meaningful and effective presentation of the literature, a well-established technique is prerequisite." It is upon these opening lines that the author constructs a book that should give considerable assistance to choral directors interested in increasing their own knowledge of the art of choral singing and directing. George Howerton, whose stature as a musician and scholar is widely recognized, is Dean of the School of Music at Northwestern University, and director of the University's choral groups. His many years of experience as a conductor and a student of choral music provide an authoritative base for the discussions of the techniques and conclusions found in his new book—which will automatically enjoy a good and continuous sale.

**BARTOK, SA VIE ET SON OEUVRE**, by Zoltan Kodaly, Bence Szabolesi, Erno Lendvai, Andras Szollosy, and Janos Demeny. (Budapest, Hungary: Corvina Publishing House) 351 pp., photographs.

For the reader interested in an outstanding composer of this century, and for whom the French language presents no difficulty, this book is an excellent contribution by musicians of Bartok's native land, including the internationally famous Zoltan Kodaly. The work is divided into a number of essays, including: "The Life of Bartok," by Szabolesi; "Bartok the Folklorist," and "An Opera by Bartok," by Kodaly; "Bartok and Popular Folk Music," by Lendvai, and essays, articles, and selected letters by Bartok taken from many diverse sources. An admirable catalog of the composer's collected works as well as an extended bibliography close the book.

**BASIC COUNTERPOINT**, by Harold F. Atkinson. (New York: McGraw-Hill Book Co., Inc.) 171 pp., musical examples, \$5.00.

This manual of the study of the technique of counterpoint approaches the subject from the uses of contrapuntal writing in its historical context. The scope of this book concentrates on the two great flowerings of contrapuntal music in the 16th and 18th centuries, with a bridge chapter between the two sections. The material ranges from two part writing in the style of the 16th century church composers to the four part fugue which found its most perfect expression in the music of Johann Sebastian Bach. An important pedagogical aspect of this book is its continuous line of development through these two great periods of music, rather than the disjointed approach often used in which each style is studied as a separate entity. The material has been developed from the author's experience in teaching at Women's College, University of North Carolina.

**CONVERSATIONS WITH CASALS**, by J. Ma. Corredor. (New York: E. P. Dutton & Co., Inc.) 240 pp., \$5.00.

Pablo Casals has, in many ways, become a living legend. One of the world's greatest cellists, he has for more than a half-century lived in the midst of the main stream of musical culture.

For those who wish to relive many of the important events in music during the past fifty years, this book will, through Casals' own conversations, enable one to go back in time. Discussions range from his Catalan childhood and his first interest in music to his experience as a student, his travels, concerts, friends, life as a conductor, and the important events that lead to his self-imposed exile from Spain. If the name of Casals is new to you, this book is a must; for those who have known of his work for many years, this book will give many hours of pleasureable reading.

**PUBLIC SCHOOL ADULT EDUCATION**, A guide for Administrators and Teachers, by National Association of Public School Adult Educators. (Washington D.C.: National Education Association) 156 pp.

This publication was made possible by a grant from the fund for Adult Education to the NAPSAE for the purpose of making available basic literature to be used in the increasing number of programs of liberal adult education in the public schools. The book is directed to both teachers and administrators to serve as a guide. It is particularly valuable for officials of local school districts which do not yet have a public school adult education program, where there is need for information that will aid in starting a program for adults.

**MUSIC DICTIONARY**, by Marilyn Kornreich Davis in collaboration with Arnold Broido. (New York: Doubleday & Company, Inc.) 63 pp., \$3.50.

This is a dictionary that surely will interest the teacher of younger children. It is copiously illustrated with interesting and humorous examples that make the process of looking up the definition of a musical term more fun than a chore. Over 800 concise definitions of musical words, foreign terms, and instruments are included. The definitions are so written as to be readily understandable to beginning musicians.

**HOW TO TEACH MUSIC TO BEGINNERS**, by Elizabeth Newman. (New York: Carl Fischer, Inc.) 152 pp., \$3.50.

The author of this book, which is intended to introduce children to music, bases her pedagogical approach on the idea that when children can be introduced to music through the medium of folk songs, then such aspects as ear training, sight singing, transposition, harmonization, and rhythmic and creative expression become fun and lose all implications of drudgery. The book is copiously illustrated with folk material and musical games and, the author hopes, will prepare the student for more advanced and technical study of harmony in later years.

**MUSIC NOTATIONS, BOOK I, II, III, IV**, by Augusta Lapp. (Troy, N. Y.: George F. Birkmayer, Publisher) 90c each.

This is a set of graded manuals to be used to introduce the young student to the elements of music. Book I is for the very young child and is basically concerned with such elementary concepts as the staff and the piano keyboard. Book II takes up the learning of notation, the various notational signs, and their relation to the piano keyboard. Book III is designed to give the child actual reading ability of simple melodies from notation, and Book IV, continuing the aims of the three previous ones, gives exercises in the understanding of intervals and simple chords.

## THE BULLETIN

Official Magazine of  
THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

Rewarding articles by Eminent Authorities, for  
Music Educators, Choral Directors  
Church Musicians, Teachers of Singing  
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## N.A.T.S. SUMMER WORKSHOPS

July 29-August 2—Texas Christian Univ., Ft. Worth, Texas  
Arthur Faguy-Cote, Chairman  
August 12-16—Phillips Academy, Andover, Mass.  
Gertrude Ehrhart, Guthrie Frye, George Rasely, Chairmen  
August 12-16—Willamette University, Salem, Oregon  
Melvin Geist, Chairman  
August 18-23—Emory University, Atlanta, Georgia  
Ralph Errolle, Haskell Boyter, Chairmen  
August 26-30—Lawrence College, Appleton, Wis.  
George Cox, John Thut, Chairmen

Distinguished faculty covering all phases of the teaching of singing.

MOZART DIVERTIMENTI, K. 113, 131, 166, 186, 187, 188, 205, 213, 240, 247. (Ars Musica Press. Distributed in the United States and Canada by the Omega Music Corp., New York) 120 pp., \$6.00.

A reprint of Series IX of the Collected Works of Mozart, originally published in 1878-80 by Breitkopf and Haertel. In convenient book form, the Mozart enthusiast will be particularly pleased to find these *Divertimenti* once again available.

FOLKLORE OF OTHER LANDS, by Arthur Selvi, Lothar Kahn, and Robert Soule. (New York: S. F. Vanni Publishers) 279 pp., \$5.00.

A book that should interest elementary school teachers who often are unable to find suitable material for their lessons involving the cultures and peoples of other countries. The book is limited to the regions of Italy, France, Spain, and Germany, and includes a brief history of folklore; introductory notes on the history and geography of the world areas covered, 64 tales, 461 proverbs, 120 nursery rhymes, riddles and children's games, and 60 folk games. The rhymes, proverbs and lyrics of the songs are given in the original language with the English translation in the opposite column.

CIVIC EDUCATION PROGRAMS FOR ADULTS, by National Association of Public School Adult Educators. (Washington, D. C.: National Education Association) 64 pp., \$1.50.

The first in a series of publications on critical curriculum areas in adult education, this pamphlet appears as part of a series made possible through a grant from the Fund for Adult Education to the NAPSAE by the Adult Education Association of the USA. Lloyd M. Wolfe, Chairman of the Curriculum Publications Committee, states that "The purpose of the curriculum series is to help directors of local programs in the 'hard-to-do' areas of liberal adult education. Certainly one of the most important of these is the development of good citizenship, and it is for that reason that the first publication in this series is in the area of Civic Education."

## THE NEW

# JOURNAL of RESEARCH in MUSIC EDUCATION

SPRING 1957

Volume V, Number 1

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*The Relationship of Instrument to Music Achievement  
Test Scores*

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*A Study of Certain Practices in Music Education in School  
Systems of Cities Over 150,000 Population*  
By KARL D. ERNST

*Certain Characteristics of Baton Twirlers*  
By THOMAS F. RICHARDSON and CHARLES F. LEHMAN, JR.

*A History of Music Education in Texas*  
By B. M. BAKKEGARD

\$2.00, Subscription, Spring and Fall Issues, \$3.75

MUSIC EDUCATORS NATIONAL CONFERENCE, 1201 16th St. N.W. Washington D.C.

## A Few Last Words

**NPMA CONSOLIDATES OFFICES.** The National Piano Manufacturers Association has announced that hereafter all Association business will be conducted from the permanent office at 332 South Michigan Avenue, Chicago 4, Illinois. The office was established last year under the direction of Frank L. Reed, newly elected Executive Vice-President of NPMA, with responsibility for directing the Association activities, such as developing promotional programs, and maintaining contacts with members, dealers, and other associations. The business details of NPMA, formerly handled by Harry R. Rinehart, as NPMA Executive Secretary, from his office in Philadelphia have now been transferred to the Chicago headquarters, where Mr. Reed will be in charge of all Association matters. Those who have heretofore contacted the National Piano Manufacturers Association's Philadelphia office should now write to 332 South Michigan Avenue, Chicago 4, Illinois.

**MENC ON MICROFILM.** University Microfilms of Ann Arbor, has been licensed to produce microfilms certain MENC publications. These include "Music Buildings, Rooms and Equipment," "Music in American Education" (Source Book II), and the *Music Educators Journal*. Refer to "Worth Looking Into" column for information regarding the films, which can be secured from University Microfilms, 313 North First Street, Ann Arbor, Michigan.

**FIFTEENTH** Anniversary of the Hartt Opera Theater Guild Productions was celebrated by presentation of an operatic work in Hartford's large Bushnell Memorial Hall for the first time in the history of the Julius Hartt Musical Foundation and the Hartt College of Music. The work was Gluck's classic opera "Armide."



given in America only once before—at Metropolitan Opera House under Toscanini. The Hartt performance was the first time anywhere in English, the adaptation having been made by John Gutman, assistant manager of the Metropolitan Opera. Musical director was Moshe Paranov. The entire production was designed and staged by Elemer Nagy.

**MUNICIPAL AND INDUSTRIAL BANDS.** The American Bandmasters Association is to be commended upon the publication of the 1957 report of its Committee on Municipal and Industrial Bands, prepared for the A.B.A. 1957 convention at Pittsburgh, Pa. "Informative, forward-looking and encouraging" was the comment of a thoughtful patron of music in the United States who reviewed the 28-page book in the MENC office. Although not offered for sale, interested persons may secure information regarding the availability of copies from the A.B.A. Secretary-treasurer, Glenn C. Bainum, 7373 North Cicero Ave., Chicago 30, Illinois.

A.B.A. Committee on Municipal and Industrial Bands which authored the report are: Russ D. Henegar, Frederick Schulte, Sandy S. Smith and Herbert N. Johnston (Chairman). Chairman of the A.B.A. Public Relations Committee is Arthur L. Williams, Oberlin Conservatory of Music, Oberlin, Ohio.

**SOUTH DAKOTA MEA** members are rightfully proud of its new publication, the South Dakota Music Educator—newest member of the now large family of official state music education periodicals. Volume 1, number 1, was published in March, 1957. Editor is Robert Ellingson, Mitchell Senior High School. Officers of South Dakota Music Educators Association: President—Maynard Anderson, Watertown; Vice-President—Scott Dexter, Huron; Secretary-Treasurer—John Weidensee, Mitchell. Chairmen: Chorus—E. C. Sundt, Canton; Orchestra—John W. Shepard, Aberdeen; Band—Solomon Koth, Canton; Jr. H. S. Chorus—Ruth Greeves, Huron; Grade School Chorus—Beatrice Chaffee, Vermillion.

#### The Picture on the Cover

**PROMENADE CONCERT.** A traditional feature of the conventions of the Western Music Educators Conference is the series of daily outdoor concerts. The cover picture shows the Arcadia, California, High School Band, Ray Bowman, conductor, in front of the Mirror Pool at Pasadena (California) City College, headquarters for the 1957 meeting of MENC Western Division. In the background, a glimpse of Calvary Baptist Church, which was headquarters for the rehearsals of the Western All-Conference Chorus.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters and publication Office: 1201 Sixteenth St., N.W., Washington 6, D.C.

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